

THE ETUDE

November
1944

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(FOR THE PRESCHOOL CHILD)
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By Louise Robyn

This fascinating study book for the very young student of the piano starts as a role-playing book wherein the child (a) sings and plays a selected part, (b) writes it down, (c) has it been played and finally (d) writes it. Gradually the young student is advanced until reading and playing are welded into one. All of the material is printed in story form and the child about the illustrations tries to let his child imagination. Ask for FREE copy of brochure on the psychology, pedagogy and procedure in pre-school piano teaching.

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FOLK SONGS AND FAMOUS PICTURES FOR PIANO BEGINNERS

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YE CHRISTMAS PIANO BOOK CHRISTMAS CAROLS MADE EASY TO PLAY OR SING

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An attractive Christmas gift for little players, with large-size notes, full fingering, the text of each of the 32 carols, and next to each a space in which to write an appropriate Christmas card.

MORE BUSY WORK FOR THE YOUNG PIANIST (A WRITING BOOK WITH A MUSICAL APPROACH)

By Josephine Hovey Perry

The immense success of the author's previous book "Busy Work for Beginners" inspired the publication of this book giving carefully prepared "busy work" for pupils who have advanced to the First Grade in music. It may be used, especially in class teaching, with any modern piano instruction book.

Price, 75 cents



Oliver Ditson Co.
THEODORE PRESSER CO. Distributors, 1712 Chestnut St., Phila. 1, Pa.

The object of this book is to furnish entertaining and constructive "busy work" to little folk beginning piano study. Especially is this useful in class instruction. It aims to teach the relationship between the things piano keys, and music, and the importance of the piano staff. All directions are in rhyme. Teachers of private pupils frequently assign this book as "home work" to stimulate the child's interest.

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KEYBOARD TOWN By Louise Robyn

This book covers a new field in the child's early training, for it supplies a link that coordinates eyes, ears and fingers, and enables the child actually to read notes fluently within a surprisingly short period. The book is not an experiment—it material and principles have been tested and proven for many years. Being built up with MIDDLE C the note-names are introduced with the first letter of each personifies each note with its own note-name. The pedagogic plan avoids the use of counting because of the "one-unit" system employed throughout. More than seventy-five little melodies are included in this unique book.

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PICTURES")

By Mary Bacon Mason



Each classic is simplified form with verses that correspond to the spirit of the music and accord with its rhythm.

The early study of this material lays a foundation for appreciation of the best in music. The second portion of the book is devoted to elementary harmony presented through the use of games and cutout cards. This book is a second year book to the author's very successful *Folk Songs and Famous Pictures*, or it may be used to follow any good first-grade keyboard method background. Establishes the best of transcription and creative harmony work. Excellent for ear-training. Contains a wide selection of classics simplified.

Price, \$1.00

BUSY WORK
FOR BEGINNERS
(A WRITING BOOK FOR LITTLE PIANISTS)
By Josephine Hovey Perry

The object of this book is to furnish entertaining and constructive "busy work" to little folk beginning piano study. Especially is this useful in class instruction. It aims to teach the relationship between the things piano keys, and music, and the importance of the piano staff. All directions are in rhyme. Teachers of private pupils frequently assign this book as "home work" to stimulate the child's interest.

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THE PHILADELPHIA ORCHESTRA with conductor Eugene Ormandy fresh from newly won honors in Australia, where he conducted a notable series of concerts, opened its forty-ninth season on September 29. Featured on the first pair of programs were the Symphony No. 4 in E minor of Brahms and the Concerto for Orchestra by Kodály.



THE CHICAGO OPERA began its season on October 16 with a brilliant performance of "Carmen" with Gladys Swarthout, Christine Carroll, Kurt Baum, and Alexander Solon. Staged by the leading American roles. The opening week's attractions included also "La Traviata," "La Bohème," "Aida," and "Die Walküre" with Bidu Sayao, Mario Benini, Robert Weede, Nino Martini, Richard Bonelli, Zinka Milanov, Kerstin Thorborg, Nicolo Moscana, Helen Traubel, Astrid Varnay, Emery Darcey, and Herbert Janssen singing the important roles.

CHESTER WHITTELL'S "Romantic" Symphony will be given its world premiere on December 10, when it will be presented by the Boston (Pops) Symphony Orchestra under the direction of Paul Castan. Mr. Whittell, a native of Reading, wrote the work fifteen years ago.

THE CHAMBER MUSIC GUILD of Washington, D. C., which is sponsoring a contest for two string quartets representing the United States and Canada, opened its fifth season on October 24 with Rudolph Firkušny, Czech pianist, as soloist. During the season, the winning compositions in the contest will receive their first public hearing. More than three hundred works have been submitted by composers.

LOUIS G. WERNER, since 1934 head of the Music Department of the Tacoma, Washington, public schools, has been appointed Director of Music Education in the Philadelphia public schools, as successor to Dr. George LeRoy Lindsay, who died in 1943. George P. Spanier and F. Edna Davis, special assistants in

the Division of Music, have been appointed Assistant Directors of Music Education. Mr. Werner is a graduate of the State College of Washington and for the past eight years has directed the Puget Sound Symphony Orchestra.

THE BOSTON SYMPHONY ORCHESTRA, under Serge Koussevitzky, which opened its season on October 6, will give world première in forthcoming concerts to the Concerto for Orchestra by Béla Bartók. The program includes "Rite and Diamond"; the Overture from the American Folklore by Boris Koutzen; and the Third Symphony by Bohuslav Martinů.

THE EIGHTY-FIRST Worcester Music Festival was held October 9-10 at Worcester, Massachusetts, with the Philadelphia Orchestra under Eugene Ormandy sharing the international concert. Also participating were the Worcester Festival Chorus, conducted by Walter Howe, musical director of the Festival, and the soloists: Eric Morin, William Kapell, Pierre Luboshoff and Genie Nememoff, Rose Bampton, Eleanor Steber, and Alexander Kipnis.

IN VIEW OF THE growing interest in the subject of music in therapy, the National Music Council has made the first nation-wide survey on the Use of Music in Mental and Nervous Diseases. The Council has also published a detailed Annual Survey of the Programs of the Major Symphony Orchestras. Copies of the reports of these surveys may be obtained by addressing the National Music Council, 338 West 89th St., New York 24, N. Y.

PAUL STASSEVITCH, well-known Russian violinist and conductor, who was assistant to Professor Leopold Auer for over twenty years, has just been appointed chairman of the department of string instruments at the Chicago Musical College, Rudolph Ganz, president of the college, announced. Mr. Stassevitch will succeed the late Doctor Leon Samet.

A PRIZE OF ONE HUNDRED DOLLARS is offered by the International Choral Society for the composition of the best anthem submitted in a contest sponsored by The American Guild of Organists. The closing date is January 1, 1945. Full information may be secured from The American Guild of Organists, 630 Fifth Avenue, New York 23, New York.

THE TWENTY-FIRST ANNUAL CONTESTS for Young Artists, sponsored by the Society of American Musicians, is announced for the season 1944-45. The classifications include piano, voice, violin, violoncello, and organ, with various ages for each group. The contests will begin about March 1, 1945, in all cities where music may be in January 15. Full details with entrance blank may be secured from Mr. Edwin J. Gemmer, Sec.-Treas., 501 Kimball Building, Chicago, Illinois.

THE SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC has announced its twenty-sixth annual PRIZE SONG COMPETITION, sponsored by the Chicago Singing Teachers Guild. The award is one hundred dollars, plus guarantee of publication of the winning song. Manuscripts must be mailed between October first and fifteenth, and full details may be secured from Mr. E. Clifford Torn, 3225 Foster Avenue, Chicago 23, Illinois.

(Continued on Page 665)

AN ANNUAL COMPETITION to be called the Ernest Bloch Award has been established by the United Temple Chorus, Long Beach, for the best work for women's chorus based on a text from or related to the Old Testament. The award is one hundred and fifty dollars, with participation of the chorus in the competition. The closing date is December 1, and all details may be secured from the United Temple Chorus, Lawrence, Long Island.

A PRIZE OF ONE HUNDRED DOLLARS is offered by the composer of the best anthem submitted in a contest sponsored by The American Guild of Organists.

The closing date is January 1, 1945. Full information may be secured from The American Guild of Organists, 630 Fifth Avenue, New York 23, New York.

THE EIGHTH ANNUAL PRIZE

SONG COMPETITION, sponsored by

the Chicago Singing Teachers Guild,

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This charming and ever-popular work here ingeniously arranged for the less able players. The pianistic difficulties which have confronted this number to amateur performers are clearly removed so that even the novice can master it easily. The arrangement is carefully edited, fingered and phrased so well that the student can move easily through the entire group of seven pieces. Can be used with good effect in recitals.

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MUSIC PUBLISHERS AND DEALERS AND DISTRIBUTORS FOR
OLIVER DITSON CO. AND THE JOHN CHURCH CO.

"FORWARD MARCH WITH MUSIC"

THE ETUDE music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.

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FOUNDED 1883 BY THEODORE PRESSER

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Entered as second-class matter January 16, 1884 at the Post Office at Philadelphia, Pa., U.S.A. and Great Britain. Copyright, 1944, by Theodore Presser Co., Inc.

\$2.50 a year in U.S.A. and Possessions; Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Ecuador, Venezuela, \$1.75 a year. All other countries, \$1.50 a year. Single copy, Price 25 cents.

Blessings at Thanksgiving

THIS IS THE MONTH of Thanksgiving, but with all of our blessings it is very hard to bring forth a paean of thanks, when we realize that at this moment there are in all lands so many war-stricken people whose heads are bowed in sorrow. As Elizabeth Barrett Browning wrote in her *Aurora Leigh*: "Some people always sigh in thanking God." Well may millions all over the world sigh this cataclysmic year of dreadful war. Yet, after a bleak New England winter, ridden with famine, pestilence, death, and battles with Indians, our Puritan forefathers, at the end of their first harvest, sank to their knees in a joyous festival of Thanksgiving.

As a living, progressing people we must not be unmindful at this Thanksgiving time of our rich present and future blessings. Among these are the fabulous new inventions and discoveries and developments which are rushing upon us like great torrents and cannot help making our tomorrows, in almost every field of existence, incredibly more secure, more enjoyable, and more inspiring.

One of the greatest of these inventions is television. THE ETUDE for years has been attempting to keep its readers up-to-the-minute upon the latest developments in this field of thrilling possibilities. As Mr. Larry Gubb, Chairman of the Board of the Philco Corporation recently announced: "Television has now advanced so that it can be placed within the reach of all, and we can confidently predict that it will be the new awakener of the coming generation, providing untold joys in thousands of homes."

In television broadcasts, music, song, and speech are synchronized with the picture seen, just as with talking pictures. The tonal transmission is through frequency modulation short wave, which many consider superior to ordinary long wave transmission. Therefore, television will be directly linked to music in broadcasting programs making use of this new art.

The scientific mysteries of television today are far too complicated to present in a few paragraphs. Generally speaking, however, the process is analogous to the half-tone cuts in magazines, which are produced by means of many dots of various sizes and shades of intensity in a given inch of space. These simulate the shadows in a photograph which make the picture. In television, the dots are not permanent as in a half-tone, but are moving ceaselessly at an incredible rate of speed. Nevertheless, they reflect the shadows, by means of the electronic cathode-ray tube, which provides for electronic control. This revolutionary device, evolved from the tube invented by Sir William Crookes (1878), was further developed by a small army of scientific research men, including Professor Boris Rosing of the Institute of Technology of St.

Petersburg, Russia; J. L. Baird in England; P. T. Farnsworth; the late David Grimes, former Chief Engineer of the Philco Corporation and later Vice President in charge of engineering; F. J. Bingley, Chief Television Engineer of the Philco Corporation, and notably the eminent Russian-American scientist, Vladimir K. Zworykin of the Research Laboratory of the Radio Corporation of America. Dr. Zworykin's invention of the iconoscope (television pick-up eye) has been an outstanding accomplishment in this great field.

In a recent article in *The Philadelphia Inquirer*, Dr. Zworykin gives, in terms with as few technicalities as possible, the following outline of how present television is produced: "If you examine any photograph with a microscope, you will find that it consists of a series of dots varying in size and density. In television, the iconoscope picks up the picture and in a sense dissects it, one element at a time, along a pattern of parallel lines, and the transmitter sends out these elements as signals of various intensities.

"There are 525 lines in the present television frame and about 350,000 of these picture elements are transmitted during each one-thirtieth of a second. The dissection is done by scanning the photo-sensitive mosaic, which plays the part of photosensitive emulsion of the photographic plate, by electronic beam. This beam in turn is moved by magnetic or electrostatic fields across the mosaic so that there is no mechanical motion in the whole system.

"The receiver puts the elements back together again in the order in which they originally existed in the scene or in the picture. This is done by scanning the fluorescent screen of the receiving tube with an electron beam, moving in synchronism with the beam of the pickup tube. The fluorescent material of the screen has the property

of converting the energy in an electron beam into visible light. The eye is far too slow to discern the motion of the electron beam as it reassembles the picture, or the individual pictures or frames themselves."

Dr. Zworykin also states: "Before the war it was possible to project television pictures on a 15 x 20-foot theater screen with sufficient brightness so that an entire theater audience could view them. The war emergency made it necessary to stop research and manufacturing connected specifically with television."

In discussing the marvelous mosaic in the Zworykin iconoscope, Mr. F. J. Bingley states: "Its distinguishing characteristic is a mosaic of vast numbers of microscopic silver globules which have been rendered light sensitive (shadow sensitive) by a coating of caesium, one of the rare metallic elements. A picture is thrown

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PUCINNI'S "LA BOHÈME" IS TELEVISED IN THE STUDIO

The audience, miles away, sees only the actors and the setting, in this case, Mimi is portrayed by Lois Eustach and Rudolph by John Hamill. The performance was directed by Herbert Gral.

Does Practice Make Perfect?

by Gertrude Price

PRACTICE makes perfect? Does it? Practice makes perfect little fools, if they are fools to begin with. Practice can make perfect daydreamers, time-watchers, and digressors. Somatic practice makes perfect the body, but dodecaphonic music's practice has made many more—otherwise quite perfect—into perfect muggers. And practice sometimes makes perfect the child's revenge indirectly upon his parents and, ultimately, upon himself.

So many little monkeys of performers, as well as emotionally "starved" grown-ups who "took lessons but can't play a note," have resulted from a lesson approach. A few observations are set down here taken from the experiences of a music teacher who is also a parent and interested in the expanding frontiers of psychology related to music study.

It does not take long to recognize those rare creatures who are born to the piano, even though they may be young in years and do not play by movement. One somehow senses that they are born with music, and need it as a food. For them there can be no limit to music-making, although the approach must be very delicately handled in order that they may grow up as sturdy, healthy, well-balanced individuals. Whether these schools will be established for these special individuals or not, education, psychology, and physical activity are carefully blended with their music studies. In the meantime it would be well if music study were granted a position of importance equal to that of the three R's, at least.

It is not primarily with this minority group that we are concerned, however, with the second set of music lovers who need music to play for pleasure, for pleasure. We must not force down their spirits that intensive regard for techniques which they are unable to swallow and digest. Immediate results with the minimum amount of labor is their wish. We must stimulate these students with material and conditions which are built within their power to develop. The elements of music-making, namely, the rhythmic function, are such of a nature as to start the cleansing process, refreshing the life of the student on the way. They can thus "escape" toward higher levels of experience to counterbalance living in a world which offers too little food for the soul or the feelings.

A third set of students must be more carefully than the musician-to-the-bone type or the second "purely pleasure-bent" individuals. A child of the third type has definite, natural inclinations toward music-making. Often he has obvious talent in other fields as well. Then, sometimes he is more slow-growing in musical ability in the first set. Later he may have to make a choice between the two. But he himself must be allowed to make that choice. We must know that he has all the time in the world in which to grow. Adult overemphasis may destroy his budding musical awareness. If the child is forced too early in his career, We must have faith in the child's own growing powers.

The last set—the music teacher and parent—is to differentiate between the three types of students, being particularly aware of the third set who may not make much music in their lives. Then the teacher, child, and parent must be prepared to function, each in his own role, one not intruding into the other's private domain. There is common ground to be met upon as well. The parent often has a peculiar



"THE FLIGHT OF THE BUMBLEBEE"

Countless boys are having the "time of their lives" playing piano these days. Miss Marion S. Miller of Both New York, sends in this candid comment on a group from her "Black and White Music Club." The photograph was made by Van Golden, an older brother of the observed performer.

quality which may appear valuable to the adult but which may block the very qualities of vitality, spontaneity, and play which are characteristic of healthy musical growth. A wise teacher should develop these qualities at the same time that she helps to build up good work habits and make clear the vague spots, provided the child feels no undue pressure from her or his parent.

"FORWARD MARCH WITH MUSIC"

Children do not listen ob—(Continued on Page 681)

THE ETUDE

long leisure time so that his practice does not interfere with other activities important to the child and then quietly stand by and enjoy the fruits of your stage-setting. Some of us, which parents and teachers long for and never get in once-a-week lessons (followed by hours of nagging) do begin to flourish under the right conditions.

When it is suggested that the parent remain in the background, not intruding upon the child's practice time, it is not to be implied that discipline and work are unnecessary. If the child had more concentrated time with his teacher at the beginning of his study, he could then learn to work by himself and soon develop his own special disciplines and make progress which would be of lasting value to him for his entire lifetime.

After a conversation with one boy who was having problems in practicing, he brought in the following:

"Study in Getting Things Wrong"

"First I get it wrong one way.
Then I get it wrong another way.
I keep getting it wrong in different ways."

"I think I should write out in my notebook all the places that need work, and make a date with those spots to do them every day."

"The pieces that give you the most trouble at the beginning are the ones you like best at the end. Also, usually at the beginning you don't like to play the songs at all, because it's too tough on you. But after you know those same songs, you like to play them again and again."

It is important to realize that the child cannot practice that which is vague in his own mind. Yet he cannot snap back at the teacher or the parent and say, "See how good I am?" Nor can you expect me to play this perfectly! I don't even know what this is all about! Why don't you give me time to breathe and at least to explore for myself this mysterious field that seems to touch of things in myself which I sense only, perhaps, in dreams or stories?" With proper conditions he can and does work around his difficulties trying to find his own clarification.

Strangely enough, these very qualities of exploration and search are part of the fundamental nature of the creative arts and should be cultivated, rather than destroyed, in the child. We should not sacrifice one good quality in a child to build up another.

Consequently it is often desirable to move a small piano into the child's own room. If that is impossible, try to arrange for him to play on a more intimate instrument like the recorder or violin, so that he can be left uninterrupted in his own bed-room to build the necessary background for his private music-making.

One particularly summer of work often produces miraculous later results. Move the piano into the child's own room, arrange for daily lessons under a competent teacher who understands something of the psychological as well as the musical problems involved, allow for

What Is the Purpose of Music Study?

A Conference with

Josef Hofmann

World-Renowned Pianist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

For more than half a century Josef Hofmann has dominated the pianistic horizon in varying capacities. As a child of five he astonished the public of his native Poland by giving concerts with his sister of six. These two performances were executed at one instrument, according to Dr. Hofmann, because there was no money to have two pianos! At ten he was proving ever greater astonishment to world public. A series of master classes of this writer's family recalls with wonder of artistry and skill of which the title, "Hofmann," propounded on the piano clearly played through an exciting program and then added a second program of improvisations, emboldened on the spur of the moment, from themes suggested by members of the audience.

After two years of intensive study under Anton Rubinstein (1892-94), the young Hofmann left his protective wings behind him and set out under the banner of maturing independence. In the following conference, Dr. Hofmann explores for readers of The Etude those qualities which are most conducive to valid musicianship.

—Editor's Note.



JOSEF HOFMANN

ing for the end of becoming inferior to a machine. If, however, his goal is to express himself through tone, it is possible that he will realize that goal and accomplish something that no machine can ever duplicate.

The Purpose of Music Study

"The purpose of music study, then, must always be quite simply, *musicianship*. And musicianship implies values that have only little to do with feats of technique and speed. It means the relation of the development of the art to the development of the mind, the emotions, the spirit. Anton Rubinstein, was one of the most marvelously equipped pianists, technically, that ever lived; yet no one ever thought of him as a mere technician. His object was to make music. His teaching methods—if one can call them "methods"—were calculated to inspire others to play music and not to 'play hands.' That was his aim."

THE FIRST THING the young pianist should do, is to keep his keyboard clean! Let him begin his service to play by memory on a bench decked with his piano—make a good enough chair—and preparing the keys for clean work. This ceremony has a spiritual effect on the mind, since no worthy aesthetic effect can be created on a slovenly and unworthy instrument. The next step, then, is to play as cleanly, as thoughtfully, as responsively, as expressively as he can! The serious pianist must accustom himself to serious—size—style, when playing. Small, hasty, showy, short strokes, and "hurry-up" techniques are destructive to artistic development—but part of the test of musical worth is the ability to withstand discouragement.

"Long hours of work, however, should never be allowed to degenerate into strain. One should practice softly, naturally, without a trace of forcing. Playing softly can be very well planned, and it is far better for the neighbor. However, the building of pianistic stature, as such, must always come in second place. The full acoustic picture of the music must be lodged in the mind before it can be expressed through the hands. By an 'acoustic picture' of the music, I mean everything that appears on the printed page. The student does not see it, but if he is to adapt to the keyboard he must be consciously secure of every note, note sequence, rhythm, harmony, and indication which the music contains.

He must know how the sequences follow each other and what they have to say. He should be able to interrupt himself at any point in the music and go back to that point, taking up the musical pattern with the same smoothness with which he left it. The same applies to the piano. Only the music that is mastered in this way is worth being 'soundied' on the keyboard. When music has been so mastered, it remains sure. Its performer can never get lost or flustered in his playing, because the *playing* is simply the manual expression of something he knows.

"I have often told the anecdote of travelling on one of my tours with a friend who suddenly saw me rest my hand on my hair and close my eyes. 'Are you taking a nap, Josef?' he asked me. 'No,' I replied. 'I am hard at work practicing!' Mental practice is of greatest value.

"The purely pianistic, or technical, aspects of study test the student's intelligence. Does he desire techni-

cal accomplishment in order to dazzle people by playing louder, longer, faster, or 'fancier' than anyone else? Then he must learn to use his instrument as a technical equipment which will permit him to express music. This is of course for each pianist to decide for himself.

"To me, technique is like money—a medium for acquiring necessities and desires; its value is determined by what one does with it; as money it means little. Technique, as technical, means just as little. Money is necessary to living, but it cannot purchase contentment. There is a spiritual component which depends on the way one organizes his life. Simplicity, which is necessary to the communication of art—but it cannot produce art. That, too, is a spiritual thing which depends on the state of the mind and the feelings. You cannot execute the 'Waldstein' Sonata without adequate technique—but if you play it as technique, you lose the 'Waldstein'."

"Generally speaking, the more notes you find on a page, the easier that page is. That is to say, it is easier musically. It may be more difficult technically, but so are intricate scales. Music is difficult when there are a few notes to be played; when the significance of those notes—the meaning that lies between them and binds them—challenges the intellectual and spiritual and emotional powers of the performer.

Read Between the Lines

"You know what it means to 'read between the lines' of a book? A conversation consisting of few and simple words may open up a world of unspoken feeling to those who know how to find it there. To those who do not, the page is meaningless. Exactly that same kind of reading is required when one reads the printed page with the mind. Only the music that is mastered in this way is worth being 'soundied' on the keyboard. When music has been so mastered, it remains sure. Its performer can never get lost or flustered in his playing, because the *playing* is simply the manual expression and convey a philosophy of life.

"Each student, therefore, must sooner or later ask himself why he studies music. If his goal is speed, let him train to a 'teen-age boy' to have an objective, let him learn to play with his hands and not with his head. If he wants to be a professional player, buy a first-class mechanical piano and attaching to it a special motor that will speed it up to a velocity of two hundred miles an hour! That, surely, will give him greater speed-accomplishment than the human hands can ever acquire—and he need never trouble himself to practice again, for there is no sense in labor-

it. Is better that you reflect (*Continued on Page 663*)

"FORWARD MARCH WITH MUSIC"

NOVEMBER, 1944

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Punctuation Enhances Musical Beauty

A Plea for Better "Punctuation" in Music, a Most Vital Part of Phrasing Often Disregarded by Young Piano Students

by Heinrich Gebhard

Noted Concert Pianist, Composer, and Teacher

Heinrich Gebhard was born in the Rhineland, where his first teacher of music was the leader of a military band. At the age of eight he was brought to Boston, Mass., in this country, associated with the gifted and favorable Clayton Johns until he was seventeen. He then went abroad for five years, where he completed his studies at the University of Heidelberg. He then returned to make America his home. He played and taught, as soloist in concerts and ensemble works with the Boston Symphony Orchestra, the New York Philharmonic, Philadelphia, Chicago, Cleveland, St. Louis, and other symphony orchestras. He has given first performances of many compositions, including Charles Martin Loeffler's Pagan Poem, which he created with the Boston Symphony Orchestra, giving it sixty-six performances with nine different orchestras. Mr. Gebhard's own compositions have had wide recognition.—Editor's Note.



HEINRICH GEBHARD

HERE ARE MANY ingredients that go into the making of fine piano playing: tone, technique, rhythm, shading, pedaling, feeling (the actual interpretation)—and with all this, or over all this—phrasing.

What is phrasing? In its broadest, most general sense phrasing may be called *good education* in music, or good taste, direction—the art of making music speak, making it "say something."

Many definitions of the word "phraseme" may be found in various books and dictionaries. An excellent one is found in the "Music Lovers' Encyclopedia" (by Rupert Hughes and Deems Taylor): "The art or art of delivering music with due regard to its melodic and rhythmic character, and, contrast."

Now this article is not an encyclopedic study of phrasing. That can be found in many books on music and in piano treatises, as, for instance, Tobias Matthay's most thorough-going, analytical book "Musical Interpretation," or the fine last chapter of "Principles of Musical Theory" by René Longy-Miquelle, or "Piano Playing" by Dr. Hoffman's "Principles of Expression in Pianoforte Playing" by C. H. Smith.

Music is a "language in tones." And, as language consists of sentences, so music consists of phrases. Phrases in music correspond to sentences in language. And, as in language there are short and long sentences, so in music there are short and long phrases. And, again, as several clauses may make up a sentence, so several short phrases may constitute one longer phrase.

Good phrasing is a most important part of artistic piano playing. The reason for that can be seen if we continue the comparison between speech and music. Let us suppose an actor, by his gestures and dramatic play, portrayed perfectly all the moods and emotions of a drama—tenderness, passion, listlessness, anger—but did not enunciate his words clearly, nor took time to pause a moment between his sentences. His

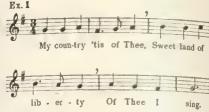
performance, in spite of all his feeling, would be unimaginable. In fact, in an agitated scene, it would like the meandering, aimless ramblings of a maniac. So, in music, if you should play a piece in which the most beautiful emotional crescendos and diminuendos and expressive accents, but phrased it carelessly or idly, as you are playing, in spite of all your emotion, would sound un-intelligent—almost like the nonsensical babbling of a child. And yet, the playing of many a piano student and amateur sounds like that.

Surely, true music should sound full of feeling, and should appeal to the heart. But it should also sound intelligent, and appeal to the mind. It should tell a clear story. And the surest way to "tell a clear story" in music is to *phrase well*.

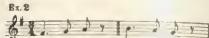
Phrasing in its highest sense includes accents, shading, color, and emotional expression. But in its more detailed sense it is first of all *outline and punctuation*. This is the part of phrasing, the correct "punctuation," that is so often neglected, overlooked, and under-rated by young music students, and particularly by piano students.

If we sing a song, we find that we must breathe when there is a comma, semicolon, or period in the

text. If we sing "In time," we find that we must clip a little off the time-value of the last note of a phrase. This makes a little gap between the phrases of the poem, as well as the phrases of the music. In the song America, the quarter-note A at the end of the



second bar, and the quarter-note G at the end of the fourth bar are almost changed to an eighth-note and an eighth-rest, because we must have time to breathe.



These breathing gaps between the phrases, however, give the music its outline and structure, thus making it more understandable. Therefore, in a good musical performance the *last note* of every phrase should be somewhat shortened in time-value without changing the rhythm of the piece—the finger should not hold that note longer than the faster the tempo of the piece, the shorter that note should be. (The time-value clipped off is replaced by a rest.) This means that the phrases are separated from each other—and we call this "punctuation" in music.

And because this part of phrasing is so often neglected, a special plea for good punctuation in piano playing should be made. To accomplish this, it is necessary to observe punctually every *legato mark* (—), every *half-legato mark* (—), *portamento*, and every *dissociate mark* (—) or other ways to make every short note really short, and every long note really long. Or, to connect all the notes that should be connected, and separate all the notes that should be separated. This in itself will do much towards perfect punctuation.

Singers and performers on wind and string instruments naturally "punctuate" much more than pianists, since singers and wind players have to take time to breath, and violinists and violoncellists have to change bow so often. In piano playing, however, nothing hinders one from connecting all notes from the first to the last of a piece! Therefore, on the piano special effort and special attention must be given to separating the phrases—which means, the finger must take care not to connect the last note of a phrase with the first note of the next one!

Concerning a Legato Phrase

In melodies where the phrases are separated by rests, it is obvious that the observance of the rests separates the meaning of a musical idea. So, in music, if you should play a piece in which the most beautiful emotional crescendos and diminuendos and expressive accents, but phrased it carelessly or idly, as you are playing, in spite of all your emotion, would sound un-intelligent—almost like the nonsensical babbling of many a piano student and amateur sounds like that.

The first note of a legato phrase should be played with a slight *downward* wrist-motion, bringing the weight of the arm to bear on the tone, making it "sing." The last note of a legato phrase should be played with a slight *upward* wrist-motion, raising the fingers slightly, and for a moment making the fingers quite the tops. As they dangle, the tips being poised about one-fourth inch above the keys, the fingers are taking the necessary separation for the next phrase.

In learning how to phrase and punctuate a melody well, we should practice that hand alone which has the melody—at first slowly, without pedal and without shading but with a beautiful (Continued on Page 672)

THE ETUDE



COURTESY OF HOLLINS COLLEGE HISTORICAL SKETCH
A GROUP OF HOLLINS STUDENTS IN THE EARLY EIGHTIES

Theodore Presser as a Teacher

by His Pupil

Margaret Upshur Quinby Franklin

Mrs. Margaret Upshur Quinby Franklin was born in Virginia and entered Hollins College as a very young student over fifty years ago. After leaving college she had a teaching career for many years. She now resides in Philadelphia.—EDITOR'S NOTE.

Back in 1880, sixty-four years ago, life at Hollins was primitive and very different from the present—where in the new dormitories there are closets designed to hold the coats and shoes and evening gowns. There was then no central heat, no electric lighting, no private baths, nothing remotely suggesting the numerous conveniences of today.

Mr. Presser's studio opened upon a long, wide veranda in a building exposed to mountain winds. In mid-winter it could become very chilly. It was heated by a coal grate (no furnace), and we must imagine that tall square figure of Mr. Theodore Presser bending over that grate, chunking and poking between lessons to keep our fingers warm enough to play our scales and arpeggios well.

The piano was a sweet-toned, old-time Knabe square model. The lighting was with lamps, and the furniture was supplied with whatnots and such mid-Victorian items as those for which antique collectors now scour the country.

At that piano, beside us, with heels hooked over the chair rounds, shoulders hunched, head forward sat Mr. Presser, an earnest, inspiring teacher. There was nothing romantic about him but he was a very unusual personality. His interest in music was so intense that the students were carried away by his enthusiasm and worked a great deal harder for that reason. His initiative in border-line music interests was to be the first to make things for some kind of musical activity. His great idea was the beauty of music. No ugly tones were permitted. They had to be ferreted out and "beautified." The ideas of "weight" and "relaxation" were not then on the piano-teaching horizon. If Mr. Presser knew then the (Continued on Page 667)



COURTESY OF HOLLINS COLLEGE HISTORICAL SKETCH
HOLLINS SOPHOMORES CLIMBING TINKER MOUNTAIN

flamboyant contrapuntions considered in their day as enticing romantic snare to capture a desirable husband. The large output from the presses of Brahms, Schubert, and sentimental songs had been unused at Hollins, and Mozart, Haydn, and Hummel instilled. So that for reason, Mr. Presser's teaching had only to take up where Mr. Paul's left off, to build upon it and introduce the departed to the newer and more modern Romantics, Chopin and Schumann. Mr. Paul was retained to teach some theoretical work and the organ. The head of the voice department was a pupil of Marchesi; the violin teacher had been trained in Paris; so, Mr. Presser was congenially and ably assisted by a staff of earnest and serious teachers.



PRESSER HALL AT HOLLINS
Erected by The Presser Foundation, 1925

"FORWARD MARCH WITH MUSIC"

"FORWARD MARCH WITH MUSIC"

Masterpieces In the Jungle

The Saga of USO-Camp Show Unit 264

by Stephen West

OF THE MANY GROUPS bringing entertainment and good cheer to the men of our armed services, USO-Camp Show Unit 264 has carved out a bit of history all its own. Originally a number of amateur "long-haired" musical artists found themselves to be the first group that carried great music to the South Pacific theater of war. For nine weeks, Polyna Stoska, Robert Weede, Frederick Jager, Isaac Stern, and Alex Zakin toured the New Caledonia Islands, the New Hebrides, the Russell Islands, the Florida Islands, and Guadalcanal. They were the first ones to bring Camp Show concerts in addition to nearly as many impromptu performances in hospitals; they covered 20,000 miles by air; they played to an estimated total of 140,000 soldiers, sailors, and marines in audiences varying from 10, to 10,000 at a New Hebrides base. Best of all, their transmuted "long-haired music" was a weakness to be ashamed of!

An Agreeable Surprise

Well, we were most agreeably surprised. I may say that we were as good as good can be. The audience, the wholeheartedly appreciative enthusiasm that shows itself in stamping, cheering, yelling, and demands for more. We were most fortunate in being permitted to mix with the men and thus to hear their personal comments. The most instructive of these comments, of course, came from those boys to whom good music

uniform and Miss Stoska wore evening dress, so that the "G-I's" might have the additional pleasure of seeing glamorous femininity. Living conditions, according to the artists, were "not too bad," except for occasional rats on the floors and spiders in the separate houses, and the men lived in barracks as they became accustomed to lining up for the use of showers, baths, and doing their own laundry (in excellent washing machines). G-I food is excellent. The presence of the former chef of Antoine's (New Orleans) at one base and the former assistant chef of the Queen Mary at another, brought demonstrable proof that gastronomically, the boys were faring well.

Travelled to bases situated around the base, Unit 264 traveled to the various outposts, covering distances in trucks, jeeps, and boats. Mr. Zakin was delighted by the high quality of the pianos he found. Each island has a small Steinway upright, kept in first-rate condition by G-I tuners and repair men. In traveling to the various bases, the piano was rolled along on a truck. Mr. Zakin tells you that he soon grew used to peripatetic piano-tuning, but never did get quite adjusted to playing in the tropical rain because of the hazard of sliding fingers on wet keys.

The programs were made up of good music without compromise to jazz or live. Each show included operatic arias, art songs, ballads, waltzes from operettas and classics of the violin and piano repertoires. G-I favorites were *Vestiti da Giubba*, *La donna è mobile*, *Figaro's aria*, *Musetta's Walk* from "La Bohème," the Mendelssohn "Violin Concerto," and the "Rhapsody in Blue." However, the rank of popularity ran high with G-I's, many of whom in their civilian life would have run a mile to avoid "the classy." "We talked about that," Mr. Jaeger explains, "and the solution seems to lie in the difference between the package and the wrappings. We found that good music—offered informally as delightful entertainment—made an instantaneous success with the boys. There was no mention of 'classy' or 'unclassy' culture or value; it was just fun—which is what it is."

It is perhaps there is a valuable hint there for the teachers! It is not good music itself that scares youngsters away; it's the time-honored way of presenting it—as something like "lessons"; something that belongs to the "highbrows"; something that means "I'm better than you"; something that belongs to the "Mendelssohn" or "Violin Concerto" was offered as, "Here's something you'll like." The boys really did like it—not because it's a classic, but despite its classical status!"

Interesting Incidents

Naturally, the trip yielded its crop of incidents. At one of the bases, the concert group arrived late in the afternoon and was received before the regular performance. Mr. Weede of the Metropolitan Opera, a Roman Catholic, learned that Mass and a Perpetual Novena service were being offered at six o'clock (it is not unusual to offer Mass in the late afternoon at army bases), and obtained permission to sing the accompaniment to the organ (played by a Jewish physician). After services, Mr. Weede went at once to the concert and sang there. As he stepped from the platform, he heard one of the boys call out to the Chaplain, "Gee, Father, we got as good as this Weede—there was a

good singing at the service just a while ago with a voice every bit as fine as yours."

At one point in the trip, Mr. Stern's very fine violin came apart, due to atmospheric conditions of the jungle. Unable to repair the loosened tension himself, he carried it to the Seabees (Construction Battalions) who went to work like veteran violin makers. They made him a new G-string out of tennis racket gut; they fashioned an E-string from piano wire; they replaced the loose parts (Continued on page 669)



ARMIES OF SOLDIERS HEAR "LONG-HAIRED" MUSIC
Metropolitan artists Frederick Jager, Robert Weede, Polyna Stoska, Isaac Stern, and Alex Zakin on their tour with the USO-Camp Show Unit 264, in the South Pacific.

was a novel experience. Hundreds of these came to us, each with a dazed expression of amazement, to say, "Gee! I never thought that concert music was as good as this!" I always thought that music meant the kind stuff gets you. Let's have more!"

"That's right, more. The group never gave fewer than two performances a day, and often as many as five, beginning at 2:30 in the afternoon and continuing through a final concert at 8:30. The men wore

"Musicians are accustomed, not illogically, to musical audiences," Mr. Jager states. "Civilians are billed ahead, people have democratic free choice purchasing tickets, and we performers are reason-

Meet Destiny With Your Head Up!

Luigi Boccelli was born in Philadelphia in 1900, of Italian parents. At the age of two after an attack of measles, he became blind. He entered the Overbrook School for the Blind, where Marie Sveike Shaw found that he had an unusual voice. Later he studied with David Bispham, Henri Scott, Adelaide Gescheidt, Perley Dunn, Arthur Nichols, Dody, and Frank La Rue. He has had many public appearances, including a Town Hall Concert, and is generally known as the blind Caruso. His story is one of practical, common-sense courage, indicating what may be accomplished despite a great obstacle.—Editor's Note.



LUIGI BOCELLI

by Luigi Boccelli

Noted Sightless Tenor
Known as "The Blind Caruso"

accurately for many years.

Another handicap which the blind singer has to overcome is that of not being able to look into a mirror. Some blind people do not realize this, and unless they are carefully coached, screw up their features into a mask of despair, instead of that never would occur if they could see their reflections in a mirror. They distort their mouths, and they require the constant criticism of kind friends to coach them so that when they appear in public they do not make a striking appearance to the audience.

The other night I was singing in a local city and a young girl, who was a friend of mine, said to me, "It is so bad being blind when you get used to it. You have seen far more of the world than most men see. When you get accustomed to your blindness, what you have seen will all come back to you and you will forget your sightlessness. Get all the education you can, keep up your health and fight your way ahead, and you are bound to win."

For instance, when I was studying voice I found in one way that my blindness was an asset. People generally are kindhearted and they are willing to go far out of their way to help one with a handicap, provided it is evident that the sightless individual is hard working, smiling, and cheerful.

Careful Preparation Important

Of course, from his earliest efforts, the sightless individual must realize a certain dependence upon those who have sight, or upon Braille. People know that there is a musical Braille and that such a work as, let us say, the "Twelfth Night" can be read by musical notation. A blind pianist can take such a work, memorize it, and go to the instrument and play it. Or he can have some friend or helper play it, and study it in that way. Everything I have learned has been done through these two mediums.

This, however, is not a universal blessing, because if you think a moment, you realize it is absolutely necessary for the player to have a thorough earless study. He must be aware of every note from the standpoint of pitch, of rhythm, of tempo, and of expression. If he hurries he is wasting time, as he must learn it all over again. This is one of the reasons why the pianist, Alec Templeton, plays with such extreme precision.

Through these laborious processes it has been possible for me to secure a tremendous repertoire. For instance, I studied the entire oratorio of "Elijah" with David Bispham years ago. With very little preparation I could sing it again with ease. Hundreds of arias I could sing without preparation. You see, a blind musician's library is his mind. He must realize that it is useless to learn a thing unless he can remember it

make as much noise yelling as anyone near me! I always have found that those who are working under a handicap either are hopelessly depressed or are forever looking upward toward vanishing difficulties. I always had wanted to climb a mountain and sense what it meant to vanquish the impossible. Therefore, when my wife and I were married, we had sent to collect One is now in New China with the Amphilian Engineers, otherwise known as the Rangers, and my son is now my personal manager.

Twelve years ago I began to realize that because of the excellence of their performance, there was a genuine legitimate demand for blind musical artists. Therefore I organized a commercial agency under the name, "Blind Artists Concerts." Hundreds of concerts have been given and the singers and performers have been especially successful with Service clubs and church organizations.

Look Up

The main thing is never to forget that you are in a living world, and make it a point to get as much of it as you can. Don't pity the blind; don't sympathize. I like to have a fair ticket, and you think I love to dance. One of the best bowlers in Philadelphia is a blind man. Don't ask me how he does it. I never saw him. I am very fond of boxing and of baseball and have attended many events with my son. He enjoys the details to me as they happen, and I can

tell that my voice was heard all through the valley. I always have found that those who are working under a handicap either are hopelessly depressed or are forever looking upward toward vanishing difficulties. I always had wanted to climb a mountain and sense what it meant to vanquish the impossible. Therefore, when my wife and I were married, we had sent to collect One is now in New China with the Amphilian Engineers, otherwise known as the Rangers, and my son is now my personal manager.

Another bit of advice I would give is to keep interested in everything—the war, politics, but principally the great trends in music, art, and education. The radio and the talking machine have been a godsend to the blind. What is known as "The Braille Talking Book," which is nothing more than a simple book which is infinitely greater than anything ever imagined by those who lived one hundred years ago.

All Braille books and music (including "The Talking Book") are free to the blind. This plan is supervised by the various public libraries in different cities. It is the great trends in music, art, and education. The records, while plays, read by able readers, have been recorded. The Government (Continued on Page 662)

was a novel experience. Hundreds of these came to us, each with a dazed expression of amazement, to say, "Gee! I never thought that concert music was as good as this!" I always thought that music meant the kind stuff gets you. Let's have more!"

"That's right, more. The group never gave fewer than two performances a day, and often as many as five, beginning at 2:30 in the afternoon and continuing through a final concert at 8:30. The men wore

"Musicians are accustomed, not illogically, to musical audiences," Mr. Jager states. "Civilians are billed ahead, people have democratic free choice purchasing tickets, and we performers are reason-

Music in the Home

WAGNER: *Tristan and Isolde*—Excerpts from Act 3; sung by Lauritz Melchior (tenor) and Herbert Janssen (baritone), with the Orchestra of Colon Opera House, Buenos Aires, conducted by Roberto Kinsky, by the Columbia Opera Orchestra conducted by Erich Leinsdorf. Columbia set 559.

There can be no question that this has been a long-awaited recording. Very little of the scene between *Tristan* and *Kurwenal* and the scene between *Tristan* and *Isolde* exists on records. Now the ten sides here include a complete representation of it, for several excisions in the text are made. Previously, in a recording made in 1929 by the English singers Widhopf and Fry, with Albert Coates conducting, were留下 three scenes, against nine here devoted to the music. Wagner allotted to *Tristan* and *Kurwenal* the same Bayreuth recording of the opera only one side was given up to this music. So, considering the importance of the opera and its popularity with operatic enthusiasts, this recording has been a long-awaited one.

The recording contains one side given up to the orchestral *Introduction to Act III*, and nine sides given over to the music between *Tristan* and *Kurwenal* from the opening words of the former, "Die alle Weise; aus weckt sie mich?", to the death of *Tristan* at the feet of *Kurwenal*. The recording ends on an unanswered chord, thus questioning the effect Wagner acquired in his so-called "Look" motive. The voice of *Isolde*, sung by an unnamed singer, is heard calling *Tristan's* name, so that the reality of the scene in the *Forest* is maintained. The scene between *Isolde* and the shepherd is not included here; it is, however, to be found in the Bayreuth set.

Wagner's realism as dramatist and composer has long presented problems for singers and stage managers. In this scene *Tristan*, mortally wounded, sings from a couch in the *Forest*, dimly awaiting the arrival of *Isolde*. Many critics believe are of the opinion that this is one of the most long-winded and ungrateful scenes Wagner ever devised. Ardent *Tristan* adherents are of the same mind, but they point out, in reply to that, the importance of this scene. In the drama, as in the philosophy, while he was at work on the *Tristan*, he referred to his own writing on this subject. Some say, Wagner claimed in this scene that *Tristan*'s soul finds a temporary release from his body, during which time he learns that he cannot be freed from the bonds of the flesh while *Isolde* is "still in the realm of the Sun." He comes to the day which is the source of all his woes, and with an exhausted voice on *Isolde* to "quench the Light" and permit the Night to Come. It is in the Night (or the perpetual darkness to the stage, this music assuredly places a strain on his vocalism).

The importance of this scene in Wagner's dramatic scheme has to do with his study of Buddhist philosophy while he was at work on the *Tristan*. Some are referred to his own writing on this subject. Some say, it to say, Wagner claimed in this scene that *Tristan*'s soul finds a temporary release from his body, during which time he learns that he cannot be freed from the bonds of the flesh while *Isolde* is "still in the realm of the Sun." He comes to the day which is the source of all his woes, and with an exhausted voice on *Isolde* to "quench the Light" and permit the Night to Come. It is in the Night (or the perpetual darkness to the stage, this music assuredly places a strain on his vocalism).

One side of the recording (Part I) is apparently to be remade, because we find Mr. Leinsdorf, conductor of the Columbia Opera Orchestra replacing Mr. Kinsky and the Colon Opera Orchestra. This dubbing-in of another conductor, however, has been handled so well that we doubt that the listeners will be aware of its existence. The orchestral side of the picture is less impressive here than it is often present to us in the opera house. Neither Mr. Kinsky nor Mr. Leinsdorf rises above the level of the accompanying conductor; however, the orchestral playing remains competent if not exciting, and the recording is quite realistic.

Coryell: Sonata in F, for organ and strings; E. Power Biggs and the Arthur Fiedler Sinfonietta, Vic-

tor disc 10-1105.

It is a far cry from Wagner's frenzied emotionalism to the serene beauty of Corelli's artistry. The beauty and fine feeling of Corelli's music belong to another era—the close of the seventeenth century. It is an era to which we might do well to return, for music in those days was full of assuring mobility and quiet expressiveness. The music would seem to be a loss quality, yet it is one of the essential qualities of all great art—quality as ageless and enduring as religious faith. This little ten-inch disc provides a richly rewarding musical experience—an experience to which one can return again and again and never find satiation.

The present sonata is one of the works Corelli wrote for church performance, yet it is not specifically religious music. It should be remembered that some composers in Corelli's time wrote works which they called *suonate da Chiesa*, implying they were suitable for church performance, and other works called *suonate da camera*, which were more specifically secular works. In Corelli's time, the present composition might have been heard in its original form for two violins, violoncello with organ or bass, or the latter might have been supplied by harpsichord, or again it might have been heard played by a small ensemble, as here. Mr. Biggs' part here is not that of soloist, as he merely supplies the bass. To return to the music, the slow movement of this sonata are filled with poetic poignance, while the quick movements provide rich contrast—the final *allegro* being a particularly agreeable bit of Corelli. The performance here is good and the recording satisfactory.

Debussy: Sonata No. 3 for violin and piano; Joseph Szigetti and Andor Pollas. Columbia Set X-242.

It has always remained a controversial subject whether the three sonatas which Debussy wrote in his last year are or are not additions contributions to his complete work. Compared with some of the composer's earlier works, the sonatas—which the present work is the third as well as the last composition to be written by Debussy—do not represent his genius very favorably; all three are labored in part, and more than suggest that his illness hampered his creative efforts. Yet there are moments of the great Debussy, and in this sonata in particular there is some grateful writing for the violinist—which is sensitive and fine upon as only Debussy could be.

This sonata is both archaic and frankly modern. The opening movement has been called bardic, reminiscent of times long gone by. The second movement brings us into the present, but here the play of memory which has suggested the barnyard to some is more modern than the first. The last movement is a modern festival quality. On the performances of this work on records, this one seems to us the most persuasive. The refinement of Szigetti's style, his wider range of tonal coloring, and, moreover, his avoidance of sentimentality reveal a type of musicality for which he has long been widely admired and justly praised.

His accompanist, Mr. Pollas, provides the essential counterpoint required to make the performance a well-integrated ensemble, and the recording is nicely balanced.

On the last side of the second disc, Szigetti plays a transcription of Debussy's *Clair de Lune*, which we believe is less evocative of the moonlit tranquility which the composer intended than is the original piano piece.

Bach: (trans. Rachmaninoff): Partita No. 3 for unaccompanied violin; played by Sergei Rachmaninoff (piano). Victor disc 71567.

Bach: Toccata and Fugue in E minor; played by Rudolf Serkin (piano). Columbia disc 71594.

As always in the transcription of Bach's unaccompanied violin music, its (Continued on Page 672)

Wagner on Records



LAURITZ MELCHIOR AS TRISTAN

by
Peter Hugh Reed

voice consisted in the more difficult passages, more particularly towards the end of the scene when the sound of the *Forest* *Tristan* causes him to rashly tear the bandages from his wounds and to rush forward to meet *Isolde*. In the earlier portions of the scene, Melchior's subdued singing conveys the sickness and pain of the character, but later his singing suggests a fair healthier and virile man than was the wounded *Tristan*. Janssen as *Kurwenal* provides some smooth and some rough singing. One is made conscious here of the fact that the music which Wagner wrote for both characters is not easy for either singer. This sonata is both archaic and frankly modern. The opening movement has been called bardic, reminiscent of times long gone by. The second movement brings us into the present, but here the play of memory which has suggested the barnyard to some is more modern than the first. The last movement is a modern festival quality. On the performances of this work on records, this one seems to us the most persuasive. The refinement of Szigetti's style, his wider range of tonal coloring, and, moreover, his avoidance of sentimentality reveal a type of musicality for which he has long been widely admired and justly praised.

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As always in the transcription of Bach's unaccompanied violin music, its (Continued on Page 672)

RECORDS

"FORWARD MARCH WITH MUSIC"

THE ETUDE

NOVEMBER, 1944

"FORWARD MARCH WITH MUSIC"

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NEGRO HEROES ACCLAIMED IN MUSIC

THIS OUTSTANDING figure in Negro music in America during the past fifty years is a man of high intelligence, of genial human outlook, and with a fine personality—W. C. Handy, composer of *St. Louis Blues*, *The Memphis Blues*, and many other Negro compositions, such as "The Battle Hymn," "Rock Me, Baby," "Memphis Blues," "I'm a Ragtime Man," "Dixie," "The Negro Folk Song," and others. He is a Negro band leader, such as Cab Calloway, Duke Ellington, Louis Armstrong, Jim Europe, William Grant Still, and the Negro singers of the day, such as Paul Robeson, Roland Hayes, Ethel Waters, Anderson, Dorothy Maynor, and others who have had careers of which they may be very proud, but most of them will gladly tell you that they take their hats off to W. C. Handy who, through his genius and business understanding, has, by his wise counsel, done as much as any other man to have the interests of his race presented aesthetically without loss of dignity. The contribution of the musical gifts of Negroes has been so spontaneous, honest, and widespread with all national people that only the most radical partisans could fail to appreciate this. It could not conceivably have been more enthusiastic.

Mr. Handy has just edited a volume of text and musical compositions which are exalted in song. In the early Negro literature of every country there frequently have been songs in which the accomplishments of individuals are lauded. This present book resembles an essay, to resume this idea, by Negro subjects. Among these are Ira Aldridge (1810-1867), the first famous Negro actor (Edmund Kean played *泰山* to his *Othello*); Richard Allen (1760-1831), founder of the African Methodist Episcopal Church; Benjamin Banneker (1731-1801), Negro philosopher and mathematician, who sent a dissertation to Jefferson to prove that "Negroes had minds of Men, and not lower animals";

compositions such as *Amina Accers* or *The Negro's Heart* and *The Memphis Blues*. There also are tributes to certain outstanding white friends of the Negroes such as Abraham Lincoln and John Brown, as well as the Vermont-born statesman, Thaddeus Stevens, who chose to be buried in a Negro cemetery.

The music and letter press in this book are excellent,

but the pen drawings have much to be desired.

Mr. Handy's fine contribution to inter-racial understanding in this very unusual volume and also has given us a record of a phase of Americana which deserves preservation. The book will prove a "must" for standard libraries.

One of the most impressive pieces in the book is "A Colored Soldier's Prayer," the words of which are by Cecilia V. Viola, a high school girl, and show a beautiful simplicity and directness. Part of it runs:

"Dear God, I'm asking you tonight
To keep me as I pray.
I'd like to feel that as I fight
You're with me all the way."

"And when this war is over
For myself I want no glory,
But, Great God, I pray with fervor
That we'll have a different story."

"That's why I fight, Dear God
I hope that I'm not wrong;
And before I rest beneath the sod
May we all sing freedom's song."

"Using Americans Sung"
Edited by W. C. Handy, assisted by thirty-seven contributors.
Pages: 236 (large octavo).
Price: Maroon cover, \$3.50; Blue Cloth Bound, Gold-Lettered, \$5.00 (autographed by Mr. Handy).

SHOP TALK

Howard Taubman, a member of the music staff of *New York Times*, a trained and valuable writer who has "been the rounds" for some years, now puts down his reflections and experiences. "Music and Life" is a collection of articles and musings for people who have not "been the rounds" as a newspaper reporter or critic in a great city like New York. They are called upon to meet all kinds and conditions of people. Like the policeman on the beat, the music

BOOKS

"FORWARD MARCH WITH MUSIC"

Any book here reviewed may be secured from THE MUSIC MAGAZINE at the price given plus postage.



by B. Meredith Cadman



WILLIAM C. HANDY

MUSIC FROM AMERICAN ABORIGINES

Probably the most comprehensive and the most valuable volume to appear upon American Indian folklore and dancing is Bernard S. Mason's "Dances and Stories of the American Indian." While there is relatively little in this excellent and very readable book which pertains directly to music, so much that concerns dancing has to do with music that those who are not Indian will find this volume indispensable in acquiring a knowledge and appreciation of tradition which cannot fail to make their musical interpretations more accurate and sympathetic.

"Dances and Stories of the American Indian"

By Bernard S. Mason
Pages: 269 (7 x 10 inches)
Price: \$5.00
Publishers: A. S. Barnes and Company, Inc.

A FAMOUS BOOK RESURRECTED

For the first time, Johann Joseph Fux's "Steps to Parnassus," written originally in Latin as *Gradus ad Parnassum*, which appeared first in 1725, is now obtainable in English in proper and accurate translation and editing by Alfred Mann. The musical bible of Haydn, Mozart, and Beethoven, naturally with such a background, is of course a sibling between an imaginary person, Josephus, and his music master, Abydos.

"To gain practical value from the book, one must first master the C clef in its various forms. This, of course, will later prove invaluable in orchestration and in score reading. For students who desire to make a serious study of fundamentals, this famous counter-point must be included in their curricula."

"Steps to Parnassus"

By Johann Joseph Fux
Translated and Edited by Alfred Mann
Pages: 156
Price: \$3.00
Publishers: W. W. Norton & Company, Inc.

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So many teachers have requested copies of the introduction to Beethoven's "Sonata Pathétique" spoken by Maier before audiences whenever he played the sonata during the early days of the Allied invasion of France, that we are printing it herewith.—Editor's Note.

Apple Blossom Time in Normandy

The chorus of one of the popular songs of the first World War went thus: "When it's apple blossom time in Normandy . . ."

Apple blossom time has again come in Normandy. Under the white blossoms in the foxholes lie our boys—grim, harassed, drained of all emotion, incredibly exhausted, yet doggedly and incessantly fighting day and night for their lives and ours. And there, under the blossoming apple trees lie their silent graves.

The soft Norman breezes waft the blossoms over the cheeks of our boys, living and dead. "Our boys so lovingly reared, bright-eyed, resourceful, gay young lads, blithespirits bursting with vitality, eager to taste the full fruits of life."

Now, many of them lie forever quiet under the apple blossoms in Normandy.

And all this, for what? So that we at home may savor the fru so pathetically and inexplicably denied them . . . So that hope and faith may not be cut off from us . . . So that at least we may clothe ourselves in beauty . . . But if we would clothe ourselves in beauty, let us not forget that we must also gird ourselves with duty . . . We must pour our into the world love, charity, aspiration, and inspiration without stint or grudge, at whatever cost or sacrifice!

To dedicate the rest of our lives to duty and beauty—such is our obligation. It is but a puny recompense to offer our boys, living and dead, who sleep these nights under the apple trees in Normandy and in the hills of Italy, in the wastes of the Pacific or on the beaches of the

Chit Chat on This and That

After a strenuous series of classes in New York, Boston, and Chicago, Seattle and Buffalo, it is thrilling to come back to the old home town, especially if that town is in California where heat and humidity are practically nonexistent. . . . Which reminds me of a story: A man presented himself at the "pearl gates" for admission. The guard at the entrance examined his credentials, found them in order, and asked, "Where on earth did you live?" "In Santa Monica," came the reply. "Okay," said the guard, "come right in—but you won't like it."

Who says that life in a small town is prosaic? . . . Only persons who are themselves dull and unimaginative. Our little town is chock full of amusement and stimulation. For example, we have a photographer who has the sign in large, immensely Gothic letters over his door: "Entire All the Beauty." The guard at the entrance examined his credentials, found them in order, and asked, "Where on earth did you live?" "In Santa Monica," came the reply. "Okay," said the guard, "come right in—but you won't like it."

A pianist friend of mine, who is a Red Cross "Gray Ladies" devotes several evenings a week to U.S.O. activities, playing classical music, radio, and popular hits to the boys, sewing buttons or mending clothes for them, and talking with them. One evening she was warned that a bleak, inconsolable young soldier would put an appearance. If so, she might play music on him as a last resort. But until now, every other expedient had been tried without result. If something drastic could not be done at once the army would discharge him as a psychopath.

The Teacher's Round Table

Conducted by

*Guy Maier*Mus. Doc
Noted Pianist
and Music Educator

Correspondence with this Department is requested to limit Letters to One Hundred and Fifty Words.

"Whew, pretty awful . . . but I'll do my best to make a half-interesting object of you!" Then, if you still can take it, who'd doubt make a flattering sketch of you?"

I don't advise music teachers to employ this approach with their students. Too many of them already do—and with what disastrous results!

Card Tricks

The other night in our town I went to an entertainment by a magician who dashed out the kind of hokum that we all love. As he went through the routine, one of his card tricks didn't go well—when he whispered confidentially to the audience, "You know, ladies and gentlemen, cards are as hard to learn as the piano!"

Thanks Pal, we think so, too! It's time for someone frankly admit that piano playing is one of the most difficult skills of all.

Music Therapy

It is possible that therapy will play an important part in the post-war activities of musicians. Recently an incident occurred here in town giving a preview of problems which may soon confront us:

A Music Settlement Teacher

Concerning the power of music, here's a note from H. M. Georgia: "I have three classes of children at the Settlement House who have no pianos at all in their homes. I am trying to get the studio piano in the next room. They arrive singing, gales them, and I have to stop them in order to separate their leaders and then to the office to decide who gets to room first. . . . Then I have one dear little girl (also without a piano) who practices her scales every day on the steam pipes leading the melodies inside her head.

(Continued on Page 62)



MARGUERITE ULLMAN

only, and playing them perfectly at lessons. It is these children who help to save my conscience for not being at a defense plant."

Teachers like H. MacV. should suffer no pangs concerning their contribution to the effort. It is as important to keep our young generation on an even keel during these troublesome times as to make planes and boats to fight Germans and Japs.

A Noble Profession

Speaking of young people, here is an except from a letter sent by two sisters, fourteen and fifteen years old, who played in one of my young people's repertoire classes: "We'll never forget this inspiring week of music. You made it all such fun by your manner of showing us so many ways to improve playing . . . You know it's like holding something almost beautiful in your hand, something that needs to be polished, polished, there, a deeper line or a lighter touch, and being shown just how to smooth over the rough places in order to have something much lovelier than before." Is music teaching a noble profession? —I leave the answer to our imposing army of Round Tablers!

Sea(wo)mam Houck

"Last Spring I wrote to you asking for advice as to whether I should go on studying music, or enter one of the Armed Services. You urged me to advise you. Well, I have taken your advice, which was not the advice of most people. I am a pianist, "born" right now, and I very glad I followed your suggestion. The Navy is grand! They keep us plenty busy; but being "humped" everywhere is good for the appetite. They tell me I've a very good chance of being appointed—Chaplain's Assistant —some day! Grateful thanks,

Seaman Rowan Houck

May I add that I understand how any honest, unattached, aspiring young woman should resist joining up as soon as she reaches enlistment age. . . . All honor to Seaman Houck and her fellow (or) comrades of the Waves, Wacs, and Spars, who will return to their music study with new-found vitality, zeal, and perspective.

Blockbusters

M. F. (Georgia) writes apprehensively to the head of the Table: "This is just to let you know that you've stopped heaving blockbusters around single handed in defense of right." This is just to assure M. F. that she need not worry. I've never heard blockbusters that all heavyweight lifting has been temporally discontinued, and that at this moment I'm attending indoctrination classes for enlistment into the Coast Guard Reserve, called by the resounding title "Volunteer Port Security Force."

(Continued on Page 62)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

Curing the Mistake Habit

How to Help the Child to Help Himself
In Weeding His Musical Garden

by Marguerite Ullman

Mrs. Marguerite Ullman is a graduate of the Chicago College of Music (Mus.B.) and of Northwestern University (B.S.), where she majored in psychology. She is a member of Phi Beta Kappa and the Sigma Alpha Epsilon sorority. Under Robt. Reiter, and Levy, and theory under Adolf Weidin, in Germany she studied with Georg Schumann, and in Paris with Nadia Boulanger. In the United States she taught for thirteen years at the American Conservatory in Chicago. Her article hits the nail on the head and will help many to develop accuracy.

—Editor's Note.

ANYONE who has ever given music lessons can no doubt relate an experience similar to that indicated in this letter and its answer:

"Dear Mrs. ———: My son is eleven years old. In a piano recital recently he started out well with his piece, then he made a mistake, and after that everything went wrong. He couldn't remember the rest and finished the best he could, which was everything but good. This was his first recital and he had never made a mistake before.

"What would you suggest that we do, from a psychological viewpoint? We had been thinking of changing teachers before this happened. Would you suggest that we change, so that the next recital would find him in different surroundings? Or should he stay with the same teacher?"

"Dear Mrs. ———: I understand why you are concerned about your son's reaction to the mistakes he made in the recital. However, I would not consider this sufficient reason for changing his teacher. When a boy is clever, he is likely to be able to suffer this kind of embarrassment and not be crushed by it.

"Instead of changing his teacher and making much of a little situation, it would be more wholesome to have him go through with another recital. But on the next occasion see that he is still better prepared to it. Even children like to occasionally take failure in their stride. I would talk this over with him very simply, and then forget it."

This may seem to many to be a matter of small importance; but is it? Let us think this through. Was the mistake you made in your recital a small thing to you? You can remember every detail of the event today, though it happened years ago.

A Distressing Situation

So many of your childhood experiences are completely forgotten, but for some reason this sticks. When you talk about it you may add, "Well, that was the last time I ever tried to play in public. No, one does not forget experiences of this kind." It is well enough to say, "Forget it, and be better prepared next time." But how? A music teacher recently related this story:

A mature student came to him for piano lessons.

The first lesson was a failure. The material was poorly taught, and the teacher was forced to listen to many "blue" notes. The teacher said, "My dear, why don't you put your fingers on the right keys? Can't you see the piano keys?" "Yes, I can see the proper keys." When the next week came the same thing happened. Again the unpleasant sounds distracted the teacher, and again the student was sent home with the same advice. This happened three times, and then the teacher said,

"I cannot teach you. Get yourself another teacher." Was this teacher justified in her action? Didn't she know that the student pays for piano lessons, takes time for practice, and makes a weekly journey to the teacher's studio, she has made it quite clear that she wants to learn how to play the piano. Why doesn't she? The answer is obvious. She simply does not know how. Now what can we do about this really serious matter? How can we teach our young people to prepare themselves, and then avoid making mistakes? Let us turn to psychology and see if we can find an answer.

Psychologists are interested in mistakes. Errors in musical performance make particularly fascinating material for study. Once a mistake has been made, there is a strong possibility that it will occur again. An inaccurate pattern has been built up for his mistake, and each time one knows the correct pattern, the wrong pattern tends to persist. The best procedure is to prevent errors. Then there will be no necessity for eliminating them, and hours of unnecessary practice can be avoided.

Unlearning a Mistake

Try to make the free playing of a composition perfect in notes, time, and fingering. This will require careful study of the musical score before any attempt is made to play it. A beginner should be able to name every note, count every measure, and go through the motions of the composition with accurate fingering before playing it on the instrument.

The more mature student should be able to do the same, and in addition should study the structure of the composition as to key, form, and harmony before he uses the instrument.

If, in spite of this careful preparation, an error does occur, it is important to eliminate it at once, because a mistake becomes more difficult to correct when repeated many times. The procedure for correcting an error is to use that used by the psychologist in dealing with one who could not remember to hang up her coat. This is related in E. R. Gubrium's "Psychology of Learning."

This child had learned a mistake and it was necessary for her to unlearn it. For two years the mother had tried to teach the child to hang up her coat when

she came in from play. She repeatedly said to the little girl, "Hang up your coat." The child did so when she was told, but the next day she would not care to do it again. In desperation the mother consulted a psychologist. He said, "The next time your little girl throws her coat on the chair do not ask her to hang it up. Instead, have her put the coat on, go down the stairs, then come up and hang the coat in the closet." This procedure resulted in an immediate cure. Now let us see why it was effective.

The bad habit of this child consisted of two acts: the habit of taking the coat up the stairs, then throwing the coat on a chair. Teaching her to hang up her coat was not enough. She had to learn the connection between coming up the stairs and hanging up the coat. Formerly, coming up the stairs was followed by throwing the coat on a chair: in other words, coming up the stairs was a cue for throwing down the coat. It was necessary for the child to learn to connect this cue to the desired behavior.

Other Causes

Now let us go back to the musical error and correct it by the method used on this child. The cue for the musical mistake is the wrong preparation. The student must know when that passage is played your fingers will automatically play the error, even if you are thinking correctly—because the fingers have already made the wrong association in the past. They have practiced the mistake and they want to repeat it. If you now merely correct the mistake, when the cue for the mistake appears, the mistake will automatically occur again. The student must be continually reminded to play the cue and the corrected section in one continuous stream. If the cue is actually followed by the corrected section, the error will be eliminated. The entire correct pattern must be practiced until the fingers no longer exhibit the slightest tendency to play the mistake. Every musical error should be corrected in this manner. The composer can learn and systematize to prevent many errors, and make much of this kind of practice unnecessary.

We have now shown the boy's mother how to handle the problem if it is caused by poor preparation. There are, however, other possible reasons for her son's failure. He may have been the victim of stage fright. The fact that this boy had played perfectly in his three previous recitals shows that he is normally a good player. A child who could not remember to hang up her coat. This is related in E. R. Gubrium's "Psychology of Learning."

One of our great violinists recently made a mistake in a public recital only because one of his colleagues had related a story to him just before his recital. The colleague said, "I see you are playing the *Rondino* tonight. You know, I recently (Continued on Page 664)

"FORWARD MARCH WITH MUSIC"

625

How to Plan Programs That Succeed

Judgment and Experience Bring Lasting Results

by Ava Yeargain

"A man, to be successful, must know where his strength lies; men waste their lives for want of this knowledge. They take their aspirations for power; their admiration for ability; their appreciation for capacity. They reject self-analysis, because it thwarts their wishes."

—King.

SO YOU wonder why you or your pupils have not played well in public? In a hall or on a platform? You may wonder why your confidence is not equal to further invasions of your self-confidence as a performer or teacher? Perhaps your retarded recital success lies in your choice of compositions. Maybe it lies in your dread of a single vulnerable passage. Possibly it lies in your not preparing for endurance to the end.

There is also the important matter of beginning your program with a definite entry. Of launching your program—continuing it—of ending your program—ending emphatically. Are you concerned in finding your own weakness—and correcting it before others find it for you? Then let us plan your next recital now—a program which you yourself will give. The same general principles will apply to pupils.

Planning Your Program

Make your program-selection a masterpiece itself by presenting the compositions that you can play with the greatest ease. Don't waste your time with works about which you are uncertain. Give your audience pleasure in hearing you perform easily, naturally, and with charm. This will leave them impressed with your perfection and captivated by the subtle suggestion of your real capacity. Then it will be they who eagerly await the next recital.

Cocoult wrote: "A poet always has too many words in his vocabulary; a painter too many colors on his palette; a composer too many notes in his keyboard." Always there have been too many pieces in your repertoire, so that you may choose a few from the many and inspire your audience with only the wood and woe.

To be unable to play a program of artist-proportions certainly is disgrace; but to attempt compositions beyond your present endurance may hinder any future progress. Since the pianist is a concert pianist over a period of years, and the analysis will surprise you. First, you will find repetitions of things he played in other years; next, that he has consistently left some composers untouched. Perhaps he has not played a work of Brahms' or of Mozart's. This is because he knows where his strength lies—and wisely needs his knowledge. Not every great artist has every great work. But, if you play it, you, too, may become a pianist of consequence by the very selection of pieces you leave unplayed.

Great techniques are rare; even a reliable technic is uncommon. Yet the aspiring recitalist often fills his program with numbers which require extraordinary technic. "An artist does not jump upstairs. If he does, it is a waste of time, because he will have

to walk up afterwards," said the philosopher.

In building your program, itemize all the pieces in your repertoire and small. Then check these to see what you have played effectively. Now, for the first time, you may realize that you have always played certain masters capably, and invariably plays others poorly. If your Beethoven is more authentic than yours, if your Liszt, strengthen the program with Beethoven numbers. If you obdurately play La Campanella, know that the piano style is not your forte, you cannot sing your concert cause for keeps. Better to have people remember that you played well—than simply to recollect that you played.

Observe the length and type of each number that you have performed successfully. Does your analysis show that you weaken during the playing of a complete sonata? Does it prove that you play the shorter ones better? Then, if you are asked to play pieces that are requested long after their debut? Perhaps your hearers have not been emotionally affected by your Chopin Nocturnes—yet they are enthusiastic about your rhythmic performance of a Chopin Impromptu. Does your audience ask for repetitions of your Haydn and Mozart? Or is it possible that your staccato is one of a springtime's most agreeable overcoats?

In choosing each piece for your program, ask yourself two questions: Do I play it with ease? Do my listeners enjoy it? Remind yourself that there are some things you should have the courage not to play. For instance, only great artists can successfully introduce the most popular. Even when they play it most naturally, it need not be a success; and the less fauteurishness you have, the safer you are.

Dr. Seashore has said that rhythm adjusts the strain of attention. Certainly your pulse will depend upon your rhythmic control. Rhythm means balance, and balance means ease. By playing pieces that you play with ease, your poise is sustained to the end.

"Try to forget that there will be other numbers on the program. Your interpretation will duly inspire your hearers if each piece is performed as if it were to be your only musical message of the evening.

That Vulnerable Passage

Appeal that the barely understand—and it may touch your most indifferent listener. Too much brilliance may move your audience away from you. Schumann said: "Brilliancy of execution is valuable only when it serves higher purposes."

The Chinese have a proverb for it: "Men stumble over mountains, but not mountains." True enough, for rarely will your audience an entire piece. Often, however, the delicate aspects of a great work is lost because of the imperfection of a single passage. Listen to an average performance of the Chopin Etude in E major, with its famous eight-measure bravura passage in sixths. Have you ever heard an unseasoned pianist play this climax faultlessly? And they have grown to expect (Continued on Page 65)

"FORWARD MARCH WITH MUSIC"

have you never heard an artist slice an occasional sixth too thin—or too thick?

It is important to decide upon a feasible manner of executing any hard phrase fluently, and then to play it the same way every time. An excellent working plan for such a problem-passage is this: Never allow yourself to play the body of the piece during your practice periods until the outstanding difficulty is conquered. Concentrate on that single section until you forget that it is not an end in itself. Learn to play it so fluently that you will forget that it was ever difficult. After which the passage is technically positioned in the mind of the piece as a whole. With the obstacle mastered, you will not again separate that difficulty from the parts preceding and following it. Instead of anticipating a barrier just as you approach it, you will be preparing for it from the time you start playing the composition.

The masters say that they know a master in music only by seeing the pose of the hands on the keys—so difficult and vital an act is the command of the instrument.

You will, or lack of it, will be recognized by the manner in which you open your program. Your freedom and concentration will be evident as you continue your performance. Your endurance and honest technical skill will be known to you end your program.

The First Group

Your first number should be what you are. If it does not, you may find yourself overemphasizing the rest of your program to prove your worth. It is well for the opening piece to be the least pleasurable to the performer. In this first playing he becomes alien to the acoustics of the room; feels his audience's reaction to his skill and personality and reveals whether he is in his best playing form.

Choose as the first solo a substantial classic—a composition depending on the deeper tones of the instrument. It is ideally suited. Then if your tone is poor from unsteadiness, the lack of resonance will be less noticeable. For even the worst piano reveals its best tone in the middle register.

If this introductory piece allows the two hands to work reasonably near each other, another obstacle is overcome, as greater ease is possible in close playing. Wide interval-slops are a common cause of indecision at any time, and the pianist should be familiar with his surroundings and his instrument before he launches on a composition demanding an immediate interval control.

Having planned a playable program, our assurance should be seated with you as you take your place at the piano. Your initial warming up carries a double responsibility, for you must warm your audience as well as yourself. In this you are more likely to succeed if you present the familiar and the well tried.

Continuing the Program

You must visibly re-analyze your playing as you begin each composition. In turn, Gracián might well have been thinking of the recitalist when he said, "Approach the easy as though it were difficult; and the difficult as though it were easy." The first lesson learned is that you care less; and the second, less faintheartedness and more effort.

In choosing each piece for your program, ask yourself two questions: Do I play it with ease? Do my listeners enjoy it? Remind yourself that there are some things you should have the courage not to play. For instance, only great artists can successfully introduce the most popular. Even when they play it most naturally, it need not be a success; and the less fauteurishness you have, the safer you are.

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Ending the Program

The most difficult feat in any prolonged exertion is beyond your present endurance may hinder any further progress. Since the pianist is a concert pianist over a period of years, and the analysis will surprise you. First, you will find repetitions of things he played in other years; next, that he has consistently left some composers untouched. Perhaps he has not played a work of Brahms' or of Mozart's. This is because he knows where his strength lies—and wisely needs his knowledge. Not every great artist has every great work. But, if you play it, you, too, may become a pianist of consequence by the very selection of pieces you leave unplayed.

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THE EMINENT physiologist, Helmholz, provided us with this sage that vowels are surely musical sounds; and that the chief vowels are related to each other according to their rate of vibration per second. If the all-important statement, "Vowels are the music of language," is steadily kept in mind, it will go far towards helping to explain the very explanation itself.

Singers who are guilty of a specific type of mispronunciation may be a certain amount of comfort in the fact that the mistake is made the result of a natural phonetic condition as of an acuity deficiency. This mispronunciation, probably the most common mistake that singers make, is the unnecessary inclusion of a vowel before the consonants *i* and *n*, especially when these are final syllables or are parts of consonantal group-end syllables. In ordinary speech most words are aware of the nasal initials, diphthongs, or liquids, which are made possible by direct, syllabic consonantal combinations. We are therefore careful to avoid saying, for example, *flum* for *film*, *athlaetic* for *athletic*, and *kilun* for *kin*. But we are not always so quick to observe the same sound-unit addition in such words as *littul* for *little*, *peopul* for *people*, *Reut* for *route*, *fatun* for *fatten*, *cottin* for *cotton*, and so forth.

Phonetic authorities refer to the final *i* sound in the weak syllables of polysyllabic words as "i syllabic" and to *n*, as "n syllabic." In other words, the *i* in *battle* and the *n* in *kitten* are considered as syllabic entities because they are complete syllables within themselves. In talking,

if the suggestion of the sound-unit addition of a vowel is prefixed to the syllable *n* or *i*, it is well-nigh impossible to detect it. But in singing, on the contrary, the slightest intrusion of a vowel before the *i* or *n* is readily detected for the obvious reasons;

one, as has been stated earlier, is that vowels are the music of language; and two, that every syllable—not a grace note—is defined by its definite time value. From the first reason we deduce that since vowels are the music of language it naturally follows that they are the easiest sounds to sing.

Again, from the second reason we deduce that since a syllable has to be sung on a note for a predetermined period of time, it is only natural that the duration of a vowel may be increased or observed because it would be the sound on which the note would be

sung. To be studied and considered separately as an independent sound, but also as one of a combination of sounds, that is, as only one part of the intelligible syllable being sung. And the combinations of intervals, which are so numerous and involved to be discussed here.

Another failing of some singers is the substitution of another vowel for another, such sound-unit substitutions can be easily explained. Let us take a very common ex-

ample of such a substitution. The word *Jerusalem*, which often occurs in hymns, is constantly being mispronounced, *Jerusalem*. Why should the vowel *u* be substituted in singing for the correct one, *e*? The sound-unit substitution readily explains itself when we are at all acquainted with the following law in English speech:

The first, vowel-sound in *about*, the last in *father*, *purpose*, and *martyr*, are called by various names, such as

the *schwa* effect making it sound more like a monosyllable than a disyllable. Both substitution and assimilation are due, in large part, to the fact that physically, phonetically, and acoustically, the vowel *e* is so close to the vowel *u* that the slightest relaxation in the tip of the tongue before making the sound of *u* allows the sound of *e* to slip into the position for *u*.

A similar mispronunciation resulting from a sound-unit omission that is definitely linked with assimilation occurs in almost all of the disyllabic words containing *ng* sounds in both syllables divided by an unstressed vowel. Typical examples are such words as: *singing*, *longing*, *clanging*, and so forth. The reason is such words as *sing*, *long*, *clang*, and so forth, consist of two units joined together and it helps us to understand why, once the vocal mechanism is set for this ringing continuum to escape freely through the nasal passages, it becomes somewhat of a physical effort and a seeming artistic loss to interrupt the lovely music of the nasal tone with a vowel. So *singing* may be sung to sound something like *singong*, *longing* like *longong*, *clanging* like *clangng*, and so forth.

So far, no evidence has been used. Yet it may be of some value, if not entirely pertinent to this subject, to add a theory. An instructor in speech who is recognized in his field as having remarkably precise diction finds that his singing is marred by a few regional peculiarities of which he could have been ignorant in his youth. Is it not possible that the errors of his childhood, which were corrected only in his youth exist today in his singing largely because he began the study of voice in adulthood? May not the cause of local peculiarities in the singing of careful speakers be due to their age (Continued on Page 658)

Get Your Vowels Right!

by Morris Cohen

readily understand why voiceless consonants alone are impossible to sing.

But the voiced consonants present many more complexities than could be summed up in a few simple statements. They are usually further divided into three groups: *consonants of the mouth*, *consonants of the nose*, and *consonants of the palate*. The *consonants of the mouth* include the dental, denials; or liquids, sonants, nasals, and so forth. Then again, the liquids, *l* and *r*, are often included with the semi-vowels, *w* and *y*. It is only the large variety and cross-crossing of some of the classifications that may create confusion, not the sounds themselves. For example, the *voiced consonants* easier to sing than some other voiced consonants, while the nasal continuants, *m*, *n*, and *ng*, are very easy in many related positions, and are practically never difficult to sing in any position.

The *voiced consonants* present many additional problems for analysis. In fact, every consonant, whether voiced or voiceless, except the semi-vowels, is capable of assimilation or substitution. And those to be found among the vowels and diphthongs, presents a host of intricate problems for analysis, because it is completely assimilated by the second vowel, *u* or *o*, *e* or *ai*, *ɔ* or *ɛ*, *ɪ* or *ə*, *əʊ* or *əʊ̯*. And the word *acquires* a slurred effect making it sound more like a monosyllable than a disyllable. Both substitution and assimilation are due, in large part, to the fact that physically, phonetically, and acoustically, the vowel *e* is so close to the vowel *u* that the slightest relaxation in the tip of the tongue before making the sound of *u* allows the sound of *e* to slip into the position for *u*.

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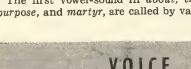
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"VOWELS ARE THE MUSIC OF LANGUAGE"

THE ETUDE

Setting Industry to Music

by Kathryn Sanders Rieder

ALTHOUGH we have known much about the power of music in industry to increase production, even today the knowledge is used only in its tentative, experimental stages. Even so it has been shown conclusively that music properly used can increase production. Under pressure of need for the greatest possible output, the practical working out of theories has been attracting interest from the most skeptical.

As early as 1937, England was making these experiments which were to develop into the much discussed program, "Music While You Work." The beneficial use of music there, resulting in the increased production in repetitive work, was obvious from the first. Then came the question: What is the most appropriate type of music, the correct tempo for playing it, the most effective length for the music period?

After working with music, the British workers labored without it again to give experimenters an opportunity for study. They noted a lapse to the old rate of work, which they attributed thus: this might be due to their return to their former attitudes toward work. At the high point of the music's effectiveness their production increased from 10 to 11.15 per cent. Again, music's benefit was especially noticeable where the jobs were monotonous. Where the tasks were interesting, the workers were devoting less attention to the music and the rate of increased efficiency was smaller.

But benefits of setting work to music could not be based on increased production alone. British research found that music was extremely valuable from the standpoint of improving the workers' minds from the unstimulative features of their occupations. The time began to pass more quickly, too, as they listened to music. The music also established that priceless ingredient—a cheerful attitude toward the work. The research experts found a close relation between the morale of the operators and the music played during repetitive tasks.

Enlarged Program

The authors of the report on this significant study said: "There seems little doubt that music will be increasingly used as a means of increasing production, attractiveness and enjoyment. In most cases it will also result in increased output, but even if production should remain unaffected, the benefits derived by the operatives would still justify its adoption as an accompaniment to work."

With this definitely established, the program was immediately developed. Since June, 1940, over 8,000,000 workers in Britain hear the daily program, "Music While You Work." This program is, of course, one of those broadcast for this purpose. Millions are working to the tune of phonograph records. Traveling bands and orchestras also present complete programs for workers and audiences throughout the world.

Questionnaires were sent out to employers to determine reactions to the type of music broadcast. Interesting facts were tabulated which served as a guide in preparing programs which would meet the goals of increasing production.



WORKERS LISTENING TO AN INSPIRING MUSICAL PROGRAM

an over dosage of music reduced the effect. In a normal working day, two and one-half hours of music was found sufficient.

The industries in the United States were watching the British program with interest and they have adapted much of it for use here. That our own development along this line may be seen by the fact that fifty per cent of the installations of public address systems have been made since July 1942.

A survey has been completed on the results of one hundred plants in the United States which use music as a part of the program to increase production. It shows music as being played during work, rest periods, during lunch, and during the change of the shifts. Many of the results already discovered in British plants were noted.

Most of the American plants, phonograph records are broadcast over public address systems which reach all parts of the plant. The room in which the broadcast originates may be in the plant or elsewhere in the city. Many plants have their own turn-tables and use the public address system for paging, announcements, air-raid alarms, and radio broadcasts. Music originating outside the plant often comes from companies which furnish music for restaurants. These companies offer music on tape, over leased telephone wires. This is usually at night and the "grave-yard" shifts and thus it serves the night and the "grave-yard" shifts as readily as it does the day shift.

Revealing Survey

Twenty-four plants have their own live bands, orchestras, choruses, and glee clubs, made up of workers from various departments. Of the six plants studied in the survey found that using phonograph-recorded music improved the morale of the workers. Ten per cent did not know the effect but reported that the workers liked it. Only three per cent said the industries had no difference.

A word ought to be said here about the equipment used. Obviously if inferior equipment is used, important benefits cannot be expected. Those making the survey found that the quality of the sound equipment as well as the psychological factors needed attention. They found many of the systems in use were inferior and gave poor performance. Increased efficiency in the quality of the sound equipment and in the placing of the loud-speakers was listed as of vital importance to good results.

There was an interesting point discovered in the survey concerning the length of the period of music. The survey disclosed that of the thirty-nine plants having more than an hour of music in each shift, all felt that music improved morale. Of the six plants using less than a half-hour of music in each shift, only half thought that it improved morale. Two were uncertain whether it did, and one said "no." It did not improve morale.

When the one hundred plants were questioned on whether music did increase production for them, fifty-seven per cent said "yes." Here, again, the length of the period of music was a qualifying factor. Of those using over an hour of music in each shift, sixty-six per cent said that it did increase production. The increases they found ranged from five to ten per cent.

It was found that music was as successful in noisy departments as it was elsewhere. With enough loud-speakers correctly placed, only rattling and noises of this unusual quality were able to render the music ineffective. Close attention had to be given in controlling the volume of the music to prevent "blasting" of ear portions and fading of softer songs. Since records of the music most suitable cannot be bought at present, this problem requires considerable attention for its solution.

When asked to vote on their favorite music, the workers favored Strauss waltzes high. "Hit Parade" music was second. Patriotic music, semi-classical, light salon music, classical hymns, and Negro spirituals were listed in that order, with swing and blues last. A comparison of this with a radio popularity poll would be interesting. (Continued on Page 662)

"FORWARD MARCH WITH MUSIC"

THE ETUDE

A Modern Renaissance of the Organ

A Conference with

E. Power Biggs

Organist, The Boston Symphony Orchestra
Founder, CBS Sunday Morning Organ Series

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

September of 1944 marked the second full year of a unique type of radio program which started out as an experiment and continues as one of the most distinguished contributions to music yet to be sent over the air. On Sunday mornings at 9:15, the Columbia Broadcasting System presents a half-hour of organ music under the title, "Forward March with Music." The program began as a labor of love, dissatisfaction with the average organ programs, a largely of church selections, adaptations, and original pieces calculated to display various stop effects—Mrs. Biggs felt that music appreciation among the American public had reached a point where a serious exploration of the best of the organ literature could render distinct service. Further, he believed that the radio was the best medium for ventiling his views.

A public that had once been thought too "un-refined" for anything more serious than solo piano pieces had for nearly a decade been developing ever greater familiarity with the best symphonic and chamber works. Why could that same public not be given a chance to know the organ? The question was logical enough, but not too convincing. Accordingly, Mr. Biggs, with the assistance of Mrs. Ethelred Sprague Goodridge, Ever ready to promote the cause of good music, Mr. Goodridge undertook personal sponsorship of Mr. Biggs' idea arranging for ten organ recitals to be broadcast over CBS, as a gift to Harvard University.

The first program was sent out on September 20, 1942 and consisted of the "Second Concerto" of the "B-flat" by Handel; David Lichine's "Gavotte" and "Presto" of the same composer; and Bach's great "Toccata and Fugue in D minor." The recitals were played by Mr. Biggs on the splendid organ in Harvard's Germanic Museum (which has now been taken over by the United States Army as a training school for chaplains).

The series was distinctly a success. Ten more recitals followed to test the validity of Mr. Biggs' convictions. Now, two years later, his organ program, while certainly not "popular" in character, rank among the most popular programs of good music on the air. A vast pile of "fan" letters, sent from points as far as Australia and the South Sea Islands, attest to the success of the series of organ recitals which Mr. Biggs has brought about. Some of his distant listeners tell of getting up at six in the morning in order to hear him.

E. Power Biggs is eminently suited to the work he has created. Born in London, he studied at the Royal Academy of Music, where he was graduated with highest honors. While still a student, he played in several London churches and the concert circuit. After a brief reprieve of his career, Mr. Biggs fought against the notion that a love for the organ must stand synonymous with playing church music. Without neglecting church music he has steadily developed his work along the broadest lines, exploring little-known organ music of all periods and "schools," and winning recognition as one of the few great organists of his day. He is official organist of the Boston Symphony Orchestra, and has performed as soloist with the Chicago Symphony, the Cincinnati Symphony, the St. Louis Symphony Quartet, and the Library of Congress. In the following conference, Mr. Biggs outlines for readers of *The Etude* his views on organ playing.

THE FIRST THING to remember in approaching the organ is that it is a musical instrument—neither a glorified juke-box full of surprising tricks, nor a cloistered inhabitant of the church! Certainly, Berlioz gave us his opinion that the organ is the Pope of instruments (in reference to the organ orchestra, not the organ's) and there is something to be said for his view which was based, no doubt, on the alone-standing grandeur of organ tone. But the organ is capable of riches that far exceed its

ecclesiastical possibilities. One has only to scratch below the surface of the hackneyed organ program to discover this.

The average music-lover associates the organ chiefly with Masses and with Bach, which is all very well—as far as it goes. But how many listeners realize that all the great composers, with the notable exception of Beethoven, made free use of the organ in their compositions? How well expressed on the organ, and left, in consequence, a rich and beautiful organ literature? One asks oneself in wonder how it is that the concert-goer who can whistle the theme of Mendelssohn's "Violin Concerto" knows nothing about Mendelssohn's equally lovely "Organ Sonatas." Surely, the eleven "Chorale Preludes" that Brahms wrote during the last year of his life, when he sensed that



Arthur Fiedler, conductor of the famous Boston "Pops" Orchestra, Walter Piston, chairman of the Division of Music of Harvard University, and E. Power Biggs, consulting upon a CBS Sunday morning broadcast from Boston, where he frequently plays.



E. POWER BIGGS
Distinguished British-American Organist

ORGAN

"FORWARD MARCH WITH MUSIC"

A New, Revolutionary Chin Rest

AS EVERY VIOLINIST knows, a chin rest which does not "choke the tone" is an essential part of fine performance, because if the violin is held so that the body, the dress, the scarf or handkerchief (or anything else) is employed to keep the chin from slipping, it will interfere with the precious vibrations of the sounding board (and the whole wooden body of the violin must be considered the sounding board), the tone quality of the instrument is greatly impaired. Judging from the number of enthusiastic reports from violin experts (including Jerome Peerce, Marcella Willson, the late Albert Stroessel, and others), the solution to a chin rest which is practical for the player and at the same time makes the utmost in fine tone quality possible, has been found in Em-Eff FREE-UR-TONE, invented by

Marjory M. Fisher, an experienced violinist and teacher of San Francisco.

The accompanying illustrations show: (1) the instrument itself; (2) Dr. Robert Hallinan of the General Electric Research Laboratory demonstrating violin tuning with the cathode ray oscillograph, the improvement in tone due to the new chin rest; and (3) the device as seen from the rear, indicating how the chin rest keeps the body of the violin, when held properly, from coming in the slightest contact with the shoulder.

The Etude can see parts from its time-honored custom of not mentioning proprietary inventions in its reading column, because of the fact that this device seems to be in a class by itself and should be of interest to violinists in general.

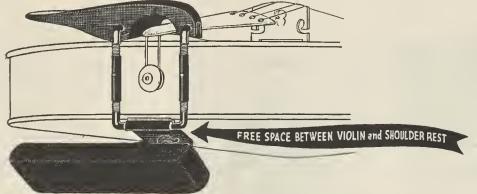


FIGURE I



FIGURE II



FIGURE III

of literature includes all types of music—ranging from marches to great symphonies. He is a schooled musician, possessed of a sensitive ear, and usually has spent years acquiring his abilities to make the percussion section an indispensable part of the full ensemble.

The Dance Orchestra Drummer

Some dance drummers are excellent percussionists, highly trained, progressive, and willing to experiment. However, many know relatively nothing about the true art of drumming. They often live a strong feeling for rhythm and are possessed with considerable ingenuity and imagination for the type of music they perform. They naturally cannot read at all and constantly "fake" or "improvise." Unfortunately, many are inferior musicians. I certainly would not recommend such a career for the serious percussion student.

"The Unschooled Drummer"

The unschooled drummer is the conductor's "perpetual problem." He has no knowledge of the rudiments, cannot read, and, although he may have been a member of the school bands for several years, he has never been taught how to hold the sticks, much less how to use them. Often he has some native ability and with proper guidance could become a satisfactory drummer. We have altogether too many students performing daily in our school bands and orchestra classes only because of their membership in these organizations—is that they "own a pair of drum sticks." They are truly the "forgotten men."

Let us all resolve to give serious consideration and study to this situation and do all we can in the future to improve the training of our percussion students. Let us begin now to "remember the forgotten section."

Great Bells

THE J. C. DEAGAN COMPANY attracted widespread attention at the New York World's Fair when it presented the Giant Carillon employing tubular bells instead of the cup-shaped type. This was operated electrically from a keyboard manual like an organ. It could also be operated automatically. It attracted millions of people who admired it and were accordingly thrilled. It was unequalled in its size, type, and it filled a position of significance. Similar carillons are giving great joy to many who have installed them. They are excellently constructed. Your editor, who has heard the great carillon in Belgium and Holland, examined the instrument at the World's Fair and was impressed by the splendid musical effects produced—effects which are distinctive.

It is a time-old policy of The Etude to give unimpassioned expression to the opinions of qualified experts. In the July issue of The Etude, Mr. James R. Lawson, Carillonneur of the Hoover Library on War, Revolution, and Peace, at Stanford University, California, wrote in an article, "Chimes were used for meditative simple melodies but could not be compared with carillon in that their full harmonies and tone ringing. The electric action of the carillon instruments necessarily advertised as carillons, are to a true carillon as a mouth harp is to a great pipe organ."

That is his individual opinion and our readers are entitled to theirs, as in the following rebuttal from Mr. Jack C. Deagan, which we are pleased to present:

"I suggest that Mr. Lawson looks with such large eyes on those bells that he is blind to the progress of American practical music and to the verdict of American authorities and blind to definitions as set forth in American dictionaries."

"If he would take the time to investigate before expressing himself, he would discover that:

"(1) A bell, as defined in Webster's New International Dictionary, is 'a hollow metallic vessel . . . giving forth a ringing sound on being struck.' Thus the Deagan 'Tubular Bell,' being a hollow metal vessel, made of the finest bell metal and giving forth a ringing sound on being struck, is truly a bell in every sense of the word. (Continued on Page 662)



The Editor experiments with an American electrical tubular bell carillon at the New York World's Fair.
"FORWARD MARCH WITH MUSIC"

FOR EASE in playing, best tonal results, and preservation of the instrument, all equipment should be in absolutely perfect condition. It is an almost insurmountable handicap to attempt performance on an instrument which is not in first-class playing condition. The following paragraphs enumerate a number of important factors regarding the instrument and its care, and in a way, provide a foundation upon which more rapid progress may take place.

A stringed-instrument expert, a private teacher, and school-orchestra teacher are perhaps the only persons to whom the upkeep of an instrument should be entrusted. The owner may perform minor services for himself only after he is learned from a specialist how to make adjustments.

To prevent accidents, always keep the instrument in the case when not in use. Violincellos and string basses should be stood in a corner, strings turned inwards. Avoid subjecting the instrument to extreme changes in temperature; these cause cracks which have to be reglued.

Cleaning varnish. It is a good practice to keep a soft cloth in the case over the instrument. This same cloth may be used at the end of the day's playing to keep the varnish at a high lustre. The instrument should always be handled before picking up an instrument. To prevent the varnish, the instrument should always be handled by means of its neck or endpin. If rosin-dust has become stuck, an excellent cleaner may be obtained from a violin repairer. Varnish should never be touched with alcohol.

Cleaning Interior. To clean the interior, two teaspoonfuls of rice may be put inside the body through the f-holes, then gently shake and pour out. This will remove any dirt and the rice will burn out.

Pegs. These should be fitted by an expert to fit exactly their places in the scroll. This service is called "bushing." Sometimes temperature conditions cause even correctly fitted pegs to slip in winter and stick in summer. This matter can be fixed, each time a string is changed, by the application of a compound which may be procured from an expert. Machine heads on string basses require a light oil, sparingly applied, twice a year.

Fingerboard. This should be redressed if the strings have worn grooves into it. It has an exact angle and curvature in relationship to the body of the instrument which must be maintained. Then, too, the nut should lift the strings of the fingerboard to the height that will permit the strings to vibrate freely without rattling. The strings should slide easily in the nut. The pegs should be just large enough to permit the strings to slide easily over it while in the process of tuning. The fingerboard should be cleaned with alcohol once a month.

Bridge. This should be specially fitted to the instrument by an expert. The bridge must keep each string a certain height above the fingerboard so that it will not touch the fingerboard when it is bowed. A stopper or a piece of leather should be set into an ivory or ebony insert in the F-string side to prevent the steel string from cutting down into it. If the bridge has no E-string insert, a thin piece of leather may be fitted to carry the string instead. The bridge should always be kept leaning back slightly toward the tailpiece, never forward. Most bridges rest directly opposite the rear notches in the F-holes.

String Protection. The strings should be properly fitted to the instrument, situated slightly behind the right foot of the bridge. The precise distance between the post and foot of the bridge is determined by the placement that results in bringing forth the finest tone qualities of the instrument.

Tailgut. When newly fitted, the tailpiece is flush with the rear edge of the fingerboard. It is then stretched by wrapping enough string around and near the bridge to bind the tailpiece, and knotting the thread down tightly. Then a lighted match is applied carefully to the ends of the gut, thereby forming an enlargement which prevents the thread from slipping off. Finally, a little piece of resin is melted upon each end. Only string basses use wire instead of gut in the tailpiece.

Strings. The finest instrument sounds no better than the strings mounted upon it. Cheap strings, built only

The Care of Bowed Instruments

by Kelvin Masson

playing position well off to the left side of the body. It may be cleaned with a damp cloth.

Mute. This is a necessity for certain compositions. Care should be exercised in seeing that the mute is taken off the bridge before putting the instrument in its case.

Tuning. Naturally, a stringed instrument should be tuned during the day. The pegs should be moved as *tuned as possible* to tune. If the string tension is kept quite constant, the instrument will pitch a little sharp and then down to the correct pitch, the instrument will stay in tune longer.

Rattles. One or more of the following conditions may cause rattles:

- a. Separation of the glued parts, or cracks.
- b. Loosening of the chin rest or tailpiece tuner.
- c. Chine rest touching the tailpiece, or tailpiece touching the instrument.
- d. Buttons or ornaments on clothing touching the instrument.

e. Loose wrapping on strings.

f. Bridge or fingerboard—not too low.

Fortunately, all of these difficulties can be corrected.

Violinists and violists generally use a shoulder-end-pin, commercial or homemade, for greater end-pin and security. Violoncellos keep a sharp end-pin and an end-pin rest to maintain their instrument in a fixed position while playing. String bass players also keep their end-pins sharp.

If the instrument moves about in its solid case, it is wise to clinch an adjustable strap to the inner side of the case to hold the instrument firmly in place. Bow-holders should be intact.

Fingernails should always be kept trimmed short, so they will not fray the strings when the fingers are correctly placed.

A folding music stand for use at home and on engagements is a necessity.

The Bow

Bow-stick. If this is of good quality but has become warped, an expert repair man can usually restore it to its original shape.

To clean the varnish, first remove the frog-end from the stick, being careful to avoid a looping of the frog through the bow-hair. If this happens, an incurable twist will result. (A bow is useless if, when tied to another hair, it twists another.) The varnish on the bow is then cleaned in the same manner as the varnish on the instrument.

Ivory or metal tip. While playing, avoid striking this tip against furniture. It may be cleaned with alcohol.

Frog metal fittings. If these are of silver, they may be cleaned with a good grade of silver polish; if of gold, with a good grade of gold polish.

Bow-screws. A drop of fine oil on the threads twice yearly will lengthen the life of the bow-screw.

Thumb and first-finger grip. The bow will not slip in the fingers if a grip, three inches in length, is placed on the stick adjacent to the frog. It is available in wrapping of whalebone, silver, or leather.

Bow-hair. If the microscopic hairs wear off, it should once again be touched with the fingers or anything else containing the least bit of oil. Before playing, the stick is tightened so the bow-hair is about a half-inch away from it at the most proximate point; however, string-bass players use the bow at a somewhat greater tension than this. After use, the hair is loosened, straightened, and dried.

Violinists, violists, and violoncellists. Violinists generally prefer a cake of violin resin attached to a chamois or cloth. This obviates the possibility of the sticky rosin-dust adhering to the fingers. String-bass players use a special, softer resin for winter and another and harder resin for summer. They prefer the resin attached to its card and compressed, so that it will not fall off when they use the bow.

The bow is passed back and forth over the resin about eight times before the day's playing. Too much resin on the bow causes scratchiness in the tone, while too little causes failure of the string to "speak" instantaneously.

VIOLIN

Edited by Harold Berkley

Music and Study

About Rolled Chords

Q. 1. I would like your opinion concerning the playing of chords that go beyond the normal octave stretch, and which are little prevalent in our contemporary music.

It seems to me that if such chords are rolled (amalgamated), distorted effects are produced, especially when used as the second movement of Prokofiev's sixth "Sonata, Op. 82." Ravel's "Piano Concerto Pour Piano et Orchestre" contains such studies. It seems to me that these composers intended these chords to be played together and simultaneously, but if one could not maneuver them, one should not attempt to play them otherwise. Therefore, I would say that such chords were restricted to those pianists who possessed hands large enough to cope with them.

3. I am told that Scriabin intended his chords to be rolled and not played as a complete chord. If so, why did he not use the term "rolled" or some other type of chord? If we are to disregard the latter statement, what of the other composers?

4. Under "Rolled Chords," how can one manage the Staccato Etude of Rubinstein?

5. What will you tell me of the musical value and style of Debussy's "Fantaisie Pour Piano et Orchestre"?—J. D. F.

A. 1. If one's hand is not large enough to play all members of a chord simultaneously, there are only three things to be done:

1. Roll, or amalgamate the chord.
2. Break it; that is, play the lower part of the chord first and then the upper part.

3. Roll between the two hands, if the rest of the music will permit of this solution.

2. I believe that you are taking an extreme view in this matter. Very few people have hands large enough to manage chords that extend beyond a tenth, and if we were to accept your belief, there would be no need for compositions which no one could ever play. Such chords will therefore have to be managed in one of the ways listed above, and it is up to the individual performer to decide which way is most satisfactory. If you feel deeply that these solutions concern certain musicians, then I suppose that you should not play those compositions. I would suggest, however, that before you drop such music from your repertoire you take each piece that both concerns you to some fine pianist and secure his opinion. Also, listen carefully to the great concert artists, and see how they solve the problem. Whether or not their manner of playing hangs chords confounds the composer's message.

3. I believe it is true that the large chords in Scriabin's music are usually rolled, though very fast. Certainly Scriabin could not have expected them to be performed by hand large enough to manage many of them. The reason why a wide line is used when a distantly rolled effect is wanted, but that is not what is desired here. One should think the chords as one unit and try to make them sound as much that way as possible. For that reason the usual sign for rolled chords does not appear in any of Scriabin's music. This will hold true for practically all other composers as well.

4. The Staccato Etude of Rubinstein is one composition in which the chords must not be rolled. But they never extend beyond a tenth. Practically all concert pianists can reach that interval. If

Questions and Answers

Conducted by

Karl W. Gehrken

Mus. Doc.
Professor Emeritus
Oberlin College
Music Editor, Webster's New International Dictionary

you cannot, then you just cannot play this particular piece.

5. I am told that one of Debussy's early works, and as such of interest even though its style is immature, is the nearest to a concerto of anything Debussy ever wrote, and is certainly his most ambitious composition for the keyboard. Debussy himself evidently did not spend much time on it, when it was first composed, but for his piano performance he removed the music from the stand and refused ever to have it performed during his lifetime. Certainly in musical value it does not rank with his later piano compositions.

What Is Classical Music?

Q. 1. What differentiates classical music from other music? Or, when may a piece be termed "classical"? Or, how may one tell whether or not a piece is "classical"? Could you give me some definite information? Much that I read about it is lengthy and vague.

2. Many people are told that some popular music is good, but how may one determine what is good and what is not?—M. E. A.

A. 1. In general, "classical" means something in art literature that has stood the test of time. That is, it has been admitted even after many years, something, literally, that is "first class," and is accepted as such by the highest authorities. In contrast, the word "popular" is used of magazines, music, art, and so forth, when they are of a more evanescent character. A modern popular song, for example, may be "good today but gone tomorrow," but when it includes dances and fugues, the Beethoven sonatas, and the Schubert songs are here forever.

There is another sense in which the words "classic" and "classical" are used; namely, in referring to art or literature which is based upon the basis of methods and principles that have been accepted as standard, and especially works that have been cast in forms that were developed out of intellectual concepts rather than being based on feeling. This sense, "classical" is often used as the antithesis of "romantic."

I confess that I do not like them. I myself do not happen to care for popular music except to a limited extent, but many fine people like it very much. Certainly, I should greatly prefer that a person like Debussy, for example, had written more popular music than that he should not like any sort of music at all. In other words, I consider that all music is "good," but that what is called "classical" music is better in a certain sense because it is more deeply, perhaps, a man, composer and character."

"I like this Gymnopédie very much indeed. It is atmospheric, and since there is no technical difficulty in it, I recommend it as an excellent piece to open a French group on a recital program. It is a fine medium for the display of musical genius, happy spirit, the洒脱的 (shallow) and the mirthful tangibility that are to be found in his music.

"Since you asked for further information about Erik Satie, I refer you to an article I wrote in *The Tribune* of December, 1942. It contains a complete sketch of him as man, composer and character."

"FORWARD MARCH WITH MUSIC"

more permanent type of satisfaction, ministers more adequately to what, for lack of a better name we call our "spiritual nature." (I am not thinking now of religion.) But if I am attending a tea party, where music provides a background for conversation, I would greatly prefer Friml to Bach or Beethoven; therefore, I might say that Friml is a better composer of incidental music than Bach. Also—if I am dancing I would certainly prefer to have Cole Porter provide the music than Johannes Brahms, therefore, at this point Cole Porter may be said to be good and Brahms, bad. So we come back again to our original question: No music is bad, but different sorts of music produce different effects and we must first decide what effect we want to produce and then choose the sort of music that is most likely to produce that effect. I could go on and on, but perhaps this will give you an idea of what I mean.

What Did Satie Mean?

Q. Could you possibly inform me as to what inspired Erik Satie to compose his first Gymnopédie? This is a tall, fantastic music makes me think of a sunburst flowing through some mystic land. The Debussy orchestration gives the added impression of a sunburst. What is the very purpose of the composition impossible to discern. This music confuses me and I am curious to know what Satie could have possibly been thinking when he composed it.

To answer from the usual biographical the composer this music is quite interesting. Just what does "Gymnopédie" mean? It seems to be one of those strange compositions which are hard to analyze for the listener to his own imagination. Any information that you can give me will be much appreciated.—I. Q.

A. I do not happen to know this composition, but luckily I have a friend who is unusually well versed in all matters pertaining to modern French music, so on receipt of your question, I wrote to Maurice Dumessé, the French concert pianist and conductor who is now living in America, asking him for information. Today I have received from M. Dumessé a very complete and satisfying answer to your question. He writes as follows:

"Before Erik Satie embarked upon the 'humorous' mood and wrote such pieces as *Gymnopédie*, *Flânerie*, *Préludes for a Dog*, *Burlesque*, etc., he used to let others run, and others, he cultivated the more serious manner. To this earlier period of his life belong the 'Sarabandes,' 'Gymnopédies,' and 'Gymnopédies.' The composition referred to, *Gymnopédie* I, was written when Satie was only 18, and is a ceremonial dance (a rite of ancient Greece, a solemn procession of the feet, i.e., the strophymos), and is one of the works which have caused many to regard him as the precursor of Debussy.

The latter liked it so well that he orchestrated it, and, moreover, he declared in private conversations that 'some passages in Ravel's "Mother Goose Suite" were first cousin to this' particular composition.

"I like this *Gymnopédie* very much indeed. It is atmospheric, and since there is no technical difficulty in it, I recommend it as an excellent piece to open a French group on a recital program. It is a fine medium for the display of musical genius, happy spirit, the洒脱的 (shallow) and the mirthful tangibility that are to be found in his music.

"Since you asked for further information about Erik Satie, I refer you to an article I wrote in *The Tribune* of December, 1942. It contains a complete sketch of him as man, composer and character."

THE ETUDE



GEORGE FREDERICK MCKAY

WITH THE PASSING of Christian Sinding in Oslo, Norway, during the present conflict, the world has lost one of its truly great musical figures, and Norway one of its greatest composers. Because of Norway's position in World War II and its tragic need to become reestablished as one of the most beloved sources of musical culture, Norwegian composers should be rediscovered and brought to the attention of the Americas. Among the composers of Norway the art of Sinding stands high, surpassed only by that of Grieg in fame.

Because the music of Sinding was so representative of the nineteenth century, it has received somewhat in recent years from the eminence it held at the peak of his career as a composer—which is only natural as the spirit of the twentieth century asserts itself and holds the stage for the times being. Because the emphasis of the moment is upon certain qualities of structure, emotional subjective individuality, and a sense of social crisis and a rampant paragism, the romantic and gentle music of a Sinding is temporarily overshadowed by the more brutally vital music of Ravel, Shostakovich, Stravinsky, Hindemith, and others.

But the great natural warmth, clarity, and sense of rhythmic quality of the music of Sinding eventually will reassert itself in the future because it contains the true distinction of art, craftsmanship, positive individuality, depth of philosophy, and imagination flight which are found only in great music. Particularly it is marked by a certain plasticity of form which is unique. Because it was founded on a passionate love of his native Norway in addition to all else, this music will go into history as that of one of the most representative composers of the era, 1850-1900. Unfortunately, many musicians know only the piano pieces, *Rustle of Spring*, and *March Grotesque*, and the song, *Sylphine*, which became world-renowned. Consequently they have formed a final opinion from these lighter pieces. These people should turn to other larger works to see the real composer.

A Generous Happy Spirit

The music will speak for itself. It is about Christian Sinding, the man, that I write. As a human being he had the same ethical level, the same spontaneous generosity, happy spirit, the洒脱的 (shallow) and the mirthful tangibility that are to be found in his music. It was my unforgettable privilege to be a student of composition under Sinding during the years 1921-22,

Christian Sinding in America

by His Pupil

George Frederick McKay

Professor of Music
University of Washington, Seattle

sixty-five at the time) under a broad-brimmed black bowler hat on which a faintly figured vest which he enjoyed wearing. The feature of this remarkable being was a pair of prominent blue eyes, which gave away the artist's secret. These eyes shone with an absolute fire of joy in living, and in spite of all the outer precision, convey an inner state of an artist's world of dreams. These eyes would light up with the most extraordinary expression of glee depicted by joviality, kindness, and a kind of gamish appreciation of the fairy who had just done a number of good deeds. From letters received from him after his return to Europe, I know the coming of war made him very sad. He wanted only to work in peace, to be kind, to do good through his works.

Interpreter and Assistant

Since he understood no English and I no Norwegian, my studies were carried on with the aid of his wife, a handsome statue-like woman. She was always at his side and spoke and understood English very well. She acted not only as interpreter but also guide to the practical interests of the composer, who for all his precise appearance was very absent-minded and absorbed. The lessons took place in the present East-



Goldfinch
Christian Sinding

OUTWARD BOUND

Shortly before his death, Christian Sinding sent this picture of a Norwegian full-rigged ship sailing to sea, with a New Year greeting in Norwegian, to his friend, the Editor of *The Etude*.



CHRISTIAN SINDING
(1856-1942)

man School building, but at that time there was much construction going on with various riveting noises and structural steel accompaniment to our musical deliberations. In this way I became acquainted with the famously delicate Sinding and his sense of incident.

Christian Sinding's sense of hearing was extraordinarily acute and he would have made an engrossing study for those interested in the psychology of music from this standpoint. Whether the source of his reactions was purely physiological or psychological, the manifestations were very real and convincing. He was not only sensitive to very (Continued on Page 657)

"FORWARD MARCH WITH MUSIC"

NOVEMBER, 1944

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Are Two Pianos an Advantage in the Studio?

by Carl M. Roeder



CARL M. ROEDER

Carl M. Roeder represents a band between the esteemed American piano teachers of today and that remarkable coterie of "pianogatti" who were noted in the old Steinway Hall on Fourteenth Street, New York, when that was the musical center of all famous pianistic interest in America. The great names of Dr. William Mason, E. M. Bowman, Raphael Raaphorst, Henry Halder Hins, S. B. Mills, Mitchell, and many others gave an impetus to artistic piano teaching to old age, the most prominent of whom still electrifies the public in New York and elsewhere. Carl M. Roeder has had a wide and varied piano and composition of Franz Mantel, S. B. Mills, A. K. Virgil, Pola Galilica, and Harold Bauer. He has had many prominent teaching positions, including those of The Academy of Holy Names, and The Institute of Musical Art of the Juilliard School of Music. He is the Dean of the National Guild of Piano Teachers. He is represented in New York. Not every teacher can be listed here, but before the reader begins to wonder about the omission of his name, let us hope it would be the ambition of every teacher to have such equipment.—Editor's Note.

I HAVE NEVER BEEN an isolationist in any sense of the word. Years ago I heard a lecture on "Buttoned-up People," in which the speaker said that at the time of creation, the Almighty looked around from one thing to another and pronounced the judgment: "It is good—it is good" until he came to man, and then he declared: "It is not good for man to live alone."

We make a great ado in this country about independence, but the more we look into the matter the more we find the word is really a misnomer. There is no such thing in life as independence or self-sufficiency. Today the entire world thinks only in terms of *interdependence*. And we are realizing more than ever that even in piano playing "the finger cannot say to the hand or the hand to the body, I..." —*1 Cor. 12:14*

JANE AND JOAN ROSENFEID

"FORWARD MARCH WITH MUSICA"

THE ETUDE

A WALTZ FRAGMENT

An out-of-the-ordinary waltz reverie by a well-known organist of Oakland, California, and Philadelphia; now a U.S. Warrant Officer overseas. The suspensions in the accompaniment chords should not be over-accented. Grade 4.

RICHARD PURVIS

Riccardo Turina

Valse lento e rubato M. M. =120

delicato

r.h. *l.h. rubato*

Ped. simile

poco rit. *a tempo*

poco più mosso *Fine* *più forte*

Ped. simile

poco rit. *a tempo*

p *D.C.*

and Cuville, MOSZKOWSKI's "Spanish Dances," and arrangements—from the symphonies to LISZT's "Second Rhapsodie." Ensemble playing (Continued on Page 672)

Ped. simile

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VOLUME ONE

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BENEATH AN ARABIAN MOON

An oriental picture by the Viennese-born American citizen, Robert Stoltz (the present-day Johann Strauss), whose compositions have sold into the millions, is presented in The Etude for the first time. The second theme is especially ingratiating and has a "Kostelanetz" swing to it. Do not let the quarter note triplets bother you. Suppose these measures were written in six-eight time and that the quarter notes in the accompaniment were dotted quarters. Then it would be perfectly clear that the second quarter note in the left hand would fall on the fourth beat, after the second (triplet) quarter in the right.



Those who have metronomes might find practicing this whole second movement, as though written in $\frac{6}{8}$ time, counting six, a very fine study. Grade 4.

ROBERT STOLTZ, Op. 713, No. 1

Con moto M.M. = 80

Poco meno mosso M.M. = 100

To Coda

Molto espressivo M.M. = 96

D.S. at ♪

rit.

CODA Meno mosso M.M. = 88

Lento

rit.

ppp molto esp.

ppp rit.

THOUGHTS OF HOME

A piece of the Ländler or Alpine type by the Philadelphia composer, Louise Christine Rebe, adapted to the American scene, which many teachers will find very useful. Play it with lightness and in a happy mood. Grade 3½.

LOUISE CHRISTINE REBE

Andante M.M. = 72

Tempo di Valse M.M. = 112

rit.
mf
tempo rubato
rit.
a tempo
rit.
pp a tempo
rit.
a tempo
rit.
To Coda
poco più mosso

meno mosso
CODA
a tempo
rit.
D.S. al φ
rit. molto
pp
r.h. 1 2 3 4

THE AVALANCHE

Edited and fingered by
H.CLOUGH-LEIGHTER

Practice this Heller study very slowly at first to insure security; then run it off at a great speed, as though it really were an avalanche tumbling down a mountainside. Grade 3.

STEPHEN HELLER, Op. 45, No. 2

Allegro vivace M.M. = 208

mfp
poco meno mosso
p

HINDU DANCE

VERNON LANE

FUNERAL MARCH

From SYMPHONY No. 3
(EROICA)

LUDWIG van BEETHOVEN
Arranged by Henry Levine

Beethoven's "Third Symphony" might now be known as the "Napoleon" Symphony if the Little Corporal had not disgusted Beethoven by changing his ideals for the freedom of his fellow men and assumed imperial ambitions. Beethoven tore up the original title page dedicating the work to Napoleon and later dedicated it to an unnamed hero. The colossal Funeral March, with its ominous drum beats, is presented in this fine arrangement by Henry Levine. It could not have been planned as a funeral march for Napoleon, as he was still living when it was written. It is looked upon as a tribute to the ghostly procession of heroes who have made the supreme sacrifice for a great ideal. Study it with super-exactness for all details.

Adagio assai M.M. = 69

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G#4

THE ETUDE

NOVEMBER 1944

HAYMAKERS' FROLIC

SECONDO

PERCY W. Mac DONALD

Allegro giocoso M.M. ♩ = 108

Primo

HAYMAKERS' FROLIC

PRIMO

PERCY W. Mac DONALD

SECONDO

vigoroso

D.C. al Fine

Moderato M.M. ♩ = 104

SECONDO

PAUL LAWSON

mf

Fine

f

D.C.

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648

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THE ETUDE

PRIMO

vigoroso

mf

D.C. al Fine

Moderato M.M. ♩ = 104

PRIMO

PAUL LAWSON

mf

Fine

f

D.C.

NOVEMBER 1944

649

Sw. Voix celeste & sal.
Gt. Gemshorn
Ped. Gedeckt

I LOVE TO TELL THE STORY

(A) (10) 00 2433 332
(B) (11) 00 5623 211
(C) (10) 00 6663 100
WILLIAM G. FISCHER
Arr. by William M. Felton

Expressively

MANUALS

PEDAL

Ped. 3/0 add St. Diapason

Sw. (B) (11) mfp

Gt. Gemshorn (B) (10) trem.

Sws soft strings

This section contains six staves of musical notation. The top staff is for the Manuals, featuring two treble staves and one bass staff. The second staff is for the Pedal. The third staff is for the Violin, and the fourth is for the Piano. The fifth and sixth staves are for the Strings. Various dynamics and performance instructions are scattered throughout the score, such as 'increas ped.', 'rit.', 'a tempo', 'cresc.', 'mf', 'f', and 'poco rit.'

This section contains two staves of musical notation. The top staff is for the Manuals, and the bottom staff is for the Pedal. The score includes dynamic markings like 'increas ped.' and 'Ped. 4-1'.

THE BUMBLEBEE

ANNA PRISCILLA RISHER

Allegro

VIOLIN

PIANO

cresc.

fine

cresc.

f

mf

cresc.

mf

cresc.

mf

ps

8

rit.

a tempo

a tempo

rit.

ps

This section contains two staves of musical notation. The top staff is for the Violin, and the bottom staff is for the Piano. The score includes dynamic markings like 'a tempo', 'cresc.', 'f', 'mf', 'ps', 'rit.', and '8' (octave).

HOME OVER THE HILL

This song by the gifted conductor, composer, and teacher, Philip James, head of the Music Department of New York University, is in the modern art song class but has a decided popular appeal. It should make a very interesting addition to the singer's repertory of standard high class songs.

Robert Nathan

Not too slow M.M. = 84 *mp*

Here in the clover dream-ing, low in the grass-es lie; Near in the air wing-ing
cresc.
dim. e rall.

scen do *rib* *a tempo* *dim. e rall.*
bees swift-ly fly, Home on their ev'-ning jour-ney, pass in the twi-light Swift-ly and sure-ly to-night and to rest.
a tempo
seen do *rib* *dim. e rall.*

a tempo *er* *seen* do
Here in the grass-es wait-ing, see how the hours run, Blue shad-ows lean slowly low in the sun.
er *seen* do

dim. e rall. *rib* *a tempo* *dim. e rall.*
Tell me when with wings as weary shall we, re-turn-ing, Come in the cool ev'-ning, home o'er the hill.
a tempo *dim. e rall.*

dim. *rib* *a tempo* *dim. e rall.* *pp.*
Still, Still, Still is the night, com-ing home!
dim. e rall. *pp.*

BIRTHDAY MARCH

ALEXANDER BENNETT

Grade 2¹

Tempo di Marcia M.M. = 120

mf *sempre staccato* *mp* *mf* *mp*
5 *5* *5* *5* *5* *5* *5* *5* *5* *5*

f *mf* *mp* *f* *mf* *mp* *f* *mf* *mp* *f*
5 *5* *5* *5* *5* *5* *5* *5* *5* *5*

mf *f* *mf* *mp* *f* *mf* *mp* *f* *mf* *mp*
5 *5* *5* *5* *5* *5* *5* *5* *5* *5*

Fine *p*
5 *5* *5* *5* *5* *5* *5* *5* *5* *5*

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*
5 *5* *5* *5* *5* *5* *5* *5* *5* *5*

pp *p* *p* *p* *p* *p* *p* *p* *p* *p*
5 *5* *5* *5* *5* *5* *5* *5* *5* *5*

D.C.

A LEFT HAND COMPLAINT

(FOR LEFT HAND ALONE)

No one seems to care a bit
What I do or say;
I wish that I could have a turn
To play alone some day.

Grade 1.

Andante M. M. $\text{d} = 52$

When there is a pretty tune,
I'd like to play it too;
I'd really like to have a chance
To show what I can do.

ADA RICHTER

cantabile e sempre legato
mf

Fine

a tempo

pp

rit. *D.C.*

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Grade 2.

LITTLE TOY SOLDIER

ELLA KETTERER

Briskly M. M. $\text{d} = 200$

mf

Fine

p

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THE ETUDE

dim.

D.C.

GIT ALONG, LITTLE DOGIES

A dogie (pronounced "doh-gee") is a baby cow. As the cowboys drive the herds to market or to their home, they sing to the little dogies to help them move along more quickly and avoid a stampede. Grade 2.

With marked rhythm M. M. $\text{d} = 56$

As I was a walking one morn-ing for pleas-ure, I spied a cow punch-or all rid-ing a lone; His
hat was throwed back, and his spurs was a jing-ling; And as he ap-proached, he was sing-ing this song:

CHORUS

"Whoo-pee ti - yi - yo! Git a long, lit-tle do-gies; It's your mis-for-tune and none of my own. Whoo-pee
ti - yi - yo! Git a long, lit-tle do-gies; You know that Wy-o-ming will be your new home."

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Grade 2-3.

THE GLIDER

With graceful motion
M.M. = 108

The sheet music for "The Glider" by Bernard Wagness consists of six staves of musical notation. The first staff begins with a dynamic of *p*, followed by a series of eighth-note patterns with fingerings like 1, 3, 5 and 3, 5, 3. The second staff starts with *f*, followed by *p*, *f*, and *p*. The third staff features a dynamic of *mf* with a crescendo to *p*, followed by *R.H.* (right hand) markings. The fourth staff ends with a dynamic of *mp*. The fifth staff begins with *f*, followed by *mp*, and ends with *molto rit.* The sixth staff concludes with *D.C.* (Da Capo).

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THE ETUDE

Grade 2-3.

BERNARD WAGNESS

Christian Sinding in America

(Continued from Page 635)

fine gradations of sound but seemed to suffer when confronted with ugly, harsh, or vulgar noises. This suffering was particularly acute in relation to the riveting noises and structural steel sounds which have been mentioned before. He never could get accustomed to the jingling and bells used in some of the buildings. When one of these loud noises would suddenly burst into his consciousness, his fingers would travel swiftly to his ears, and he would duck and wince and sputter.

On two particular occasions the famous sense of hearing came conspicuously to public notice. The first of these was when a famous tenor came to Rochester to give a recital. This particular tenor was noted for power, sometimes at the expense of finesse. Sinding was seated downstairs about halfway back in the auditorium. As the concert progressed he began to fidget. Finally, in the middle of a song about halfway through the concert, he rose from his seat and agitatedly made his way to the exit, just as our tenor was splitting the air with a high B-flat.

On the other occasion the students were giving a Friday night party which was to include dancing. American student Sinding was sent to the station to find out what was in store, since it was his first experience. One of the features of the party was a rough and tumble dance orchestra, made up for the occasion with the usual drums and saxophone. The composer and his lady came elegantly dressed and went to the top floor of the elevator, and came down the hall to the rehearsal room, which was being used for the party. Just as Sinding entered the door, the orchestra began to "go to town." Sinding's fingers flew to his ears as he again ran for the exit of the tiny elevator. He descended to the protection of the main floor, and made for home.

Sinding was not intolerant about this type of music, however, and believed in the potential future of the popular American forms, particularly the school orchestra movement which was then just starting. He was, however, a very early creative period. His reaction against mechanical and vulgar sounds did not prevent him from regarding himself as something of a modernist, and he proudly told the time when members of the audience in Leipzig pinched him on the own ears, as he was then known as "Quintet," which features some very bold and effective "parallel fifths," which were then verboten, of course.

He took much pride in his penmanship and in his manuscript-sheets that were really works of art in themselves. All through the year he was in America he was constantly searching for manuscript paper that would suit his meticulous demands. At this time he was composing the "Symphony No. 3," which he carried around with him, as though it were a very delicate child needing care and attention every minute. Another thing which he carried was a small notebook for jotting down ideas as they occurred on the spot.

At the end of the year there were special performances by Sinding, and the performance of his "Quintet" I shall always remember. (Arthur Hartmann led the quartet, with Alf Klingenberg at the piano). The other was a special concert of his works at

(Continued on Page 655)

NOVEMBER 1944

"FORWARD MARCH WITH MUSIC"

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Blessings at Thanksgiving

(Continued from Page 615)

upon this mosaic through the lens of a camera. This is then converted into an electrical signal and broadcast by the television transmitter. The process is similar to that of transmission carried by radio. The difference is that in the case of sound the rate of frequency is much lower (say around a thousand kilocycles per second) while in television the frequency is around one hundred thousand kilocycles. The television signals are therefore sent through the ether just as are radio waves, the principal difference being that the frequency is about one hundred times as great in television as in radio.

How far will television measures go? The International Business Machines Corporation and the General Electric Company application before the Federal Communications Commission proposes a series of repeater stations on high steel towers, twenty or thirty miles apart. In such manner the entire United States could be covered so that the country's needs commercially as well as in the musical and the artistic field.

Over sixty years ago a German inventor, Paul Nipkow, patented a crude mechanical method of employing a revolving disk with a series of holes through a coil of insulated metal, so that each of its variable resistance when exposed to light and heat, made early restricted television possible. Years ago in Budapest, your editor was shown a television apparatus of the early type. When asked to see it operate, he was told that there was only one person who knew how to work it and he had been out of town for a year. There are now nine stations producing television broadcasts—one each in Philadelphia and Albany-Schenectady, two each in Los Angeles and Chicago, and three in New York. The station is located at 125 W. 45th Street, New York, in engaging Dr. Herbert Graf, stage director of the Metropolitan Opera Company since 1936 and author of the volume, "The Opera and Its Future in America." As director of optical production for television, he has made another significant step in the promotion of this fascinating project. Dr. Graf, born in Vienna in 1903, is a Ph.D. and M.S. of Vienna University. He has been an actor, a singer, and a stage director for many years. In 1934 he came to America to take part in the work for the Philco-Potter-Oberholser Association. The appointment of so prominent a specialist to the production of television programs is significant. He feels that "television will undoubtedly revolutionize the operatic field. It's characteristics, like those of motion pictures and the almost total force to adapt itself to a new technique of singing, acting, and staging." The operatic telecasts he already has made have played the third Liebestraum.

When the last shot in the great war is fired and the peace time production whistle blows again, the manufacture of television receivers and the establishment of television stations and relay will become one of the sensations of history. The television industry has been coexisting with the Philco Corporation entirely upon a non-commercial laboratory basis in the interest of science and progress, and has had a television receiver in his home for over three years. The advance made in receptionistic periodicals has been most remarkable, with remarkable clarity, programs from New York, seen and heard instantaneously in the environs of Philadelphia. These programs, of course, are "boosted" or relayed, as the television rays go only in a straight line until the horizon is reached; thus they are entirely unlike radio rays, as we commonly know them in broadcasting.

There are vast fields open for development in television presentation. Your editor, by way of helping in television research, has supervised nineteen television presentations and has learned much about the immense possibilities and

the huge difficulties which have confronted those who are concerned in the new art of television program production. The important potentialities of television can best be explained in a copyrighted article by David Sarnoff, President of the Radio Corporation of America and published in the Journal of Applied Physics in 1939, when he said: "The ultimate contribution of television will be its service towards the welfare of the individual. The personal, intimate, constantly changing expressions of the Latins. One of the first things a television actor discovers is that he must exercise his face, just as the gymnast must exercise his muscles."

Many rare problems exist who may have had little or no stage experience and no stage experience may have to go to kindergarten if they hope to shine in television. There will be many competing manufacturers in the coming field of television, such as the following, in alphabetical order: Adelphi, Al-King, Artcraft, Artisan, Autocolor, Bell, Belmont, Clinton, Croxley, De Wald, DuMont, Emerson, Expey, Fada, Farnsworth, Fried-Eisemann, Garod, General Electric, Gilliland, Hallerlators, Hamilton, Hammelund, Hoffman, De Trota, Magnavox, Majestic, Midwest, Motorola, National, Noblett-Spartus, Packard, Philco, Rca, Remington, Teletron, Tidco, TGA, Regal, Scott, Seminole, Shertone, Sona, Stewart-Warner, Stromberg-Carlson, Temple, Travler, Wells-Gardner, and Westinghouse. Television, therefore, which it is prophesied by James Carmichael, Director of Philco, probably will become billion dollar industry, them, those who are guilty of such mistakes will exercise more control when articulating these pitfalls in their songs. As a result, greater purity of diction will be part of all future singing.

The worst offense of all is that of straining, which must be so sure

of pronunciation and enunciation

are correct that the audience is conscious

of the attempt. Strained or labored pro-

nunciation is likely to be ridiculous and pedantic. Neither the singer nor the hearer should be conscious of effort.

"Classroomese" is just as conspicuous as "Brooklynese."

How to Plan Programs That Succeed

(Continued from Page 626)

from many of the great concert artists. They want an encore? Then remember that their final applause is for something with which they are familiar. Did a Rachmaninoff audience ever leave the hall before Rachmaninoff had played one of his own Preludes? Is it Rudolph Ganz ever left in peace until he has played the third Liebestraum?

Play Often to Play Well

Don't believe that all your recitals will be alike. Often a pianist is as different from himself as he is from other pianists. And sometimes the surest way to play the next program well is to have played the one badly. It is when you play better than yourself that you carry off your laurels.

Every television performance your editor records in his home has a marvelous quality. His human beings, miles away talking, singing, and being reproduced instantaneously without wires, in the mystic box which Selma has given to us.

And television is only one of countless blessings awaiting us in post-war days

with which they try to conceal from the other below what they are thinking about. Perhaps this lack of facial mobility is something which many in America have received as a heritage from the sturdy faces of their Puritan and even Northern European ancestors, to whom the preservation of a look of wisdom and dignity was more important than a display of emotion. We do not know the stoical, petrified countenances of the Japanese, but we have no means have the common mispronunciations heretic discussed are universal. We have concerned ourselves only with the shedding of scientific light on the reasons for the more common mispronunciations in singing. And our sole intention has been to try to explain how acoustically, physically, and phonetically the various interpretations are really less the result of indifference or carelessness than they are of the inexorable laws of linguistic influence. Notwithstanding, we most certainly do not pardon them. We have tried to demonstrate why singers are frequently led to make a few specific types of errors in their pronunciation, and we hope ardently that after reading them, those who are guilty of such mistakes will exercise more control when articulating these pitfalls in their songs. As a result, greater purity of diction will

be part of all future singing.

The worst offense of all is that of straining, which must be so sure of pronunciation and enunciation are correct that the audience is conscious of the attempt. Strained or labored pronunciation is likely to be ridiculous and pedantic. Neither the singer nor the hearer should be conscious of effort.

"Classroomese" is just as conspicuous as "Brooklynese."

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Masterpieces in the Jungle

(Continued from Page 620)

and enjoyed the job with crimson nail polish! Within a few hours, time, Mr. Stern was once more fingering his violin, rejoicing in its tone—and determined to leave the red nail polish a permanent tribute to G.I. Joe!

On June 26, made interesting musical discoveries among the G.I.s. The boys make music themselves, and nearly every outfit has its own musical group. On New Caledonia there is a splendid band, made up entirely of highly skilled service men who play for the joy of playing. In fact, they have some contests, similarly constituted. As the boys get to know each other, they soon learn who can play—who was graduated from some great conservatory, who played in this or that great orchestra—and immediately a great admiration is born and mutual respect formed. Mr. Zakin speaks enthusiastically of "The Fox-Hole Four," a group made up of an accordion, a double-bass, a clarinet, and a guitar, which devote itself chiefly to popular hit tunes, but of which the accordion is a fine Bach player.

In the native villages (primitive communities of largely Christianized Malays, Fijians, Polynesians, and so forth, where the women work, the men rest, and the babies smoke cigars), music is entirely rhythmic. They use no strings, no woodwind, nothing but drums. The men sing chanted by signals and stresses, for dancing. During a stopover in one such community, Isaac Stern began his day's practicing in the garden outside his barracks. Absorbed in his playing, he failed completely to notice the gradually gathering group of natives who were drawn nearer and nearer. At last he looked up and stifled a cry of amazement at the set of grinning, chuckling, altogether approving, dark-skinned humanity before him. It was the first time that many of these men had heard a violin.

Curing the Mistake Habit

(Continued from Page 625)

had a painful experience with that composition. On the third page, just where the piece begins, I made a mistake. I forgot. If my accompanist had not noticed the presence of mind to jump to the next section and give me the cue for what follows, I should have been in a most embarrassing position." That night the violinist played the *Rondino* in recital, and he, too, forgot on the third page, where the main theme appears in A major.

If suggestion can cause a seasoned performer to make a mistake, it must be considered as one of the possible causes for the mistakes made by our small boy. Even a mother can innocently say, "John, I don't believe he has learned enough to play it in recital!" If such a remark is made long before performance and results in more careful preparation, followed by an encouraging remark such as, "Now you play that very well, I shall be proud of you," then there is no harm done. But if the first suggestion is made

immediately before performance when there is no time for more preparation, such a remark can be the direct cause of a nervous mistake.

Harmful suggestions often come from fellow students during the recital from conversation about how afraid they are, and what terrible experiences they had when they played. Try to protect your child from fear-inspiring suggestions and see that he gets at least one powerful suggestion before the performance.

The mother has now been told something about adequate preparation and the correction of musical errors. She also knows how powerful suggestions can be. It is just one more reason why, when a student is not yet ready to play in recital, recommend him to his audience by a very gradual introduction to the recital situation. See that he is well prepared before you ask him to play for anyone, but when he really knows his piece, let your friends listen to him. Later

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The music teacher can, in a few words, tightly refer to this fault, and can soon help to break down the resistances as the pupil recognizes his failing. However,

"FORWARD MARCH WITH MUSIC"

NOVEMBER, 1944

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THE COVER FOR THIS MONTH—Since a monthly magazine is not produced on the same schedules as daily newspapers or even the weekly news magazines, it is sometimes difficult to find time for a monthly magazine to know just what conditions will be when the master reaches the eyes of the readers of the magazine.

At the moment of this writing the Russian soldiers are valiantly fighting across Poland, and elsewhere are rolling the enemy back across their own borders, and on the western front other allied forces are breaking into the enemy's home land. The hope is that continued and greater victories on both the western and eastern fronts will achieve the total victory that will bring peace to war-torn Europe.

One of the best loved songs of World War II sings that there will be "blue birds over the white cliffs of Dover," and both the words and music are reminiscent of a long time peace than a sleigh ride in Russia. This exhilarating winter diversion Russia's great master composer, Tschakowsky, endeavored to in a miniature tonal picture in his descriptive piano composition *Nosember*, which also is known as *Troika*, or the *Sleigh Ride*.

On the cover of this issue we give you a well-known Philadelphia commercial artist's conception of such a Russian sleigh ride as was the inspiration of the Tschakowsky composition. The artist has had his name before Ermen readers on other covers in recent years. He is William S. Richter.

CHRISTMAS MUSIC—**THEODORE PRESSER** Co., Philadelphia, has published a wide variety of folders on Christmas music, but should any reader of this paragraph who is interested in Christmas music want to receive these folders, we feel sure it will be helpful to the reader were he or she to send a postcard asking immediately for copies of these folders.

We cannot stress too strongly the need for avoiding a last-minute rush to get music for any Christmas church services, Sunday School exercises, school entertainments and radio or television programs. Every effort is being made to avoid all possible delay in supplying requested music, but the shortage of experienced help and the inability to replenish stocks quickly either because of WPB paper restrictions or because the number of requests far exceeds the number of people overwhelmed with work, make it far more preferable that orders for Christmas music be made several weeks in advance of the time set for first rehearsals.

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PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

November 1944

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The Advance of Publication cash price of \$10 per copy is given. Postage and delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

CLASSIC AND FOLK MELODIES, In the First Position. For Cello and Piano, by George Koenig. This book contains studies of all the cello works most often played by players who previously had mastered the violin, there was not a great demand for collections of easy cello music. Today, with so many taking up the cello in their early school years, teachers constantly are seeking arrangements of elementary grade material, such as piano and violin students enjoy playing.

This new book contains a well-selected group of classic and folk melodies arranged for cello and piano. Mr. Koenig has lost nothing at the hands of the skillful arranger, William M. Felton, who has reduced the harmonic structures and the variety of colors with remarkable effect. Mr. Felton has kept the material with the original key signature, but has arranged it so that the players may use them as first recital pieces, and each piece is carefully annotated for study and practice.

Among the numbers included are an arrangement of Bach's old folk song *Agde de la Vie*; *November*, a Bohemian folk song; Brahms' *Lullaby* and folk songs from Dutch and Russian sources. Twelve such pieces make up the contents.

Before publication, an opportunity is offered teachers to become acquainted with this practical new book when it is published by placing orders for single copies at the special Advance of Publication cash price, 60 cents, postpaid.

PRACTICAL KEYBOARD MODULATION—For Cello, Pianoforte or Solo Instruction, by Rob Kee Peery—Modulations from the key of one composition to another without marring the melodic and harmonic effect of the compositions involved—an accomplishment that too few pianists and organists have. Modulation is easy for the pianist, but it is not so easily integrated into his technique and he has had harmony with his piano study.

Dr. Peery's book briefly and concisely shows the most musical way of passing from one key to another by harmonic progression, to the ear, and uses very little knowledge of harmony, therefore it is most desirable for the beginner or the amateur pianist. In sixteen chapters this volume discusses scale intervals, triads, dominant and diminished seventh chords, inversions and major and minor modes, parallel keys, and modulating with a melody. Each chapter includes illustrative modulations to twelve different keys, making in all 132 carefully prepared models. The sup-

plement contains useful modulating intervals to all intervals, a feature in itself which will make this book a possession to be prized.

The response to previously published announcements of this work's forthcoming publication indicates that there is a real demand for books of this type. A sample copy may be ordered now for delivery, when published, at the Advance of Publication cash price, 50 cents, postpaid.

READ THIS AND SING! (Teacher's Manual) by G. V. Smith—This book will be in all probability copies of this book will be ready some time this month, but until copies are delivered by the binder we will continue the special Advance of Publication cash price offer, \$1.00, postpaid.

However, this offer will be withdrawn the day copies are sent to advance subscribers and all orders will be accepted under these conditions.

There has been such a demand for copies of this book since the Student's Book was sold on sale that every effort is being made to complete the printing and advertising of the Teacher's Manual as soon as possible. The practical material presented by this work should prove especially valuable to chorus and choir singers and the thirty-six lessons are so arranged as to provide an excellent course for classes in singing. Every earnest student and every thinking teacher will find much of interest in this work.

NUTCRACKER SUITE, by P. I. Tschakowsky, Arranged for Piano Duet by William M. Felton.—Here is a duet arrangement of one of the most popular orchestral suites ever written. The original composition has lost nothing at the hands of the skillful arranger, William M. Felton, who has reduced the harmonic structures and the variety of colors with remarkable effect. Mr. Felton has kept the material with the original key signature, but has arranged it so that the players may use them as first recital pieces, and each piece is carefully annotated for study and practice.

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Before publication, an opportunity is offered teachers to become acquainted with this practical new book when it is published by placing orders for single copies at the second year Advance of Publication cash price of 60 cents, postpaid.

MY PIANO BOOK—Part Three—by Ada Richter—Many teachers have achieved outstanding success with children of the after-school period by using Ada Richter's *MY PIANO BOOK*, Parts One and Two. Mrs. Richter has extended the contents of her book by publishing *Part Three* by herself, which has been written as material for a second full year of piano study. It is a continuation of the interesting and sound pedagogical principles established in the earlier volumes.

This new book contains many original pieces presented in various styles, as characterized by Mrs. Richter. Also included are arrangements of melodies children like; and appropriate adaptations of studies and classics. As in all of her literature for children, the author stimulates interest and enjoyment in piano playing and at the same time builds a foundation for thorough musicianship. The book is attractively illustrated.

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CHORAL PRELUDES FOR THE ORGAN by Johann Sebastian Bach, Compiled, Revised and Edited by Edwin Arthur Kraft—it is with special pleasure that we announce the publication of this unique and excellent book to the Presser Collection. Organists who are familiar with the musical editor's job done by Mr. Kraft on the *EIGHT SHORT PRELUDES* and *FUGUES* for the Organ, Bach will be delighted to know that his editorship and craftsmanship will also be noted in this volume.

The *CROSSL. PRELUDES* by Johann Sebas-

tian Bach are among the supreme works for the organ. Sturdy examples of the Master's achievements, devotional and profane, beautiful in content, they stand among the greatest. When in the publication here announced, they will appear in splendid new adaptations to modern instruments, with fingering, pedalling, and registrations provided by a master craftsman of our time. Among the eighteen chorals included will be the lovely *Liebster Jesu wir sind hier*. *Alle Menschen müssen sterben*; *lobt Gott in der Tiefe*; *Herr Jesu Christ*; *In dulci jubilo*; *In dir ist Freude*; and *Hertzlich thut mich Freude*.

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Prior to publication, an order for a single copy of **CHORAL PRELUDES** for the Organ may be placed at the special Advance of Publication cash price of 50 cents, postpaid. Delivery will be made immediately after publication.

THE CHILD HANDEL—Childhood Days of Famous Composers—by Louis Ellsworth Cat and Ruth Rampton—with the publication of this delightful little book, an informative and engaging addition will be made to this already established series of works for children. The lives of masters, as in the other books in the series, this one also will be founded on the childhood activities of its hero, in this case George Friedrich Handel. The music will be beautifully illustrated and arranged to include the special requirements of junior choir work, it contains a splendid new assortment of useful anthems and responses, melodious in content, churchly in quality, and marked with appeal for singers and listeners alike. The book will be a welcome addition to the library of every teacher.

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Single copies of **THE CHILD HANDEL** may be ordered at the low Advance of Publication cash price of 20 cents, postpaid. Delivery will be made upon publication.

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TWELVE FAMOUS SONGS, Arranged for Piano Solo—Just as a piano solo arrangement of the famous *Twelve Days of Christmas* has been welcomed by piano students, so too has the arrangement of the famous carol, *Carol of the Bells*, by Ethelbert Nevin's Gorodols; Theme from Symphony No. 5 by Tschakowsky; Schubert's *By Sheep*; Schubert's *Feast-Symphony*; *Tranquillity*; *Abide With Me*; and *Holy, Holy, Holy*.

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PER CYNT, by Edward Grieg, A Story with Music for Piano, Arranged by Ada Richter—Some of the most forceful and telling contributions to the world's dramatic literature have been made by the Norwegian composer, Grieg. His background, for certain of the great plays, among the outstanding works of this kind is Mendelssohn's delightful score for Shakespeare's *A Midsummer Night's Dream*; the lovely music by Bizet for Alphonse Daudet's play *L'Arlésienne*; and Schubert's masterly backdrop for *Die Zauberflöte*.

These contents will be presented in play form, place your order now at the special Advance of Publication cash price of 35 cents, postpaid.

REVERENTIAL ANTHEMS—by William Baines—For years William Baines has been regarded as an unusually successful composer of interesting and singable anthems. Directors of volunteer choirs will be gratified to learn that his latest compositions will be added to the new collection of Mr. Baines' anthems which will be published soon.

The contents of the new collection are well within the abilities of the average

volunteer choir. There is a limited amount of solo work. The solo passages are so written that if a choir does not have suitable solo voices, the passages may be sung by an entire section of the choir.

REVERENTIAL ANTHEMS contains many of the author's favorites besides a few new numbers composed especially for it. The choir director will find appropriate arrangements for general use as well as special selections for Christmas, Lent, and Easter. With Scriptural texts predominating.

The price of the book is well within the reach of the average church budget for music. In order that choir directors can secure an introductory copy each at a saving, we happy to offer a single copy at the Advance of Publication cash price of 25 cents, postpaid. Delivery will be made upon receipt of payment now.

LAWRENCE KEATING'S SECOND JUNIOR CHOIR BOOK—This collection of numbers for junior choirs results from the year have resulted in a popularity almost without parallel. However, it remained for Ada Richter to discover the musical idea in conjunction with the original drama, *Story with Music*, and to make of them the delightful book offered here. The story of the play, as retold in simple language, will appeal to young readers, while the music will provide authentic musical interest to the story when read. The title of the various numbers in this *Story with Music* edition of *PEA GYAR* are: *Morning Mood*; *In the Hall of the Mountain King*; *Ingrid's Plaint*; *Peer Gynt's Song*; *As! Death*; *Arab Dance*; *Sorceress' Song*; *Home*; and *Anitra's Dance*.

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Here, in this volume, these truly famous songs will be presented in play form, place your order now at the special Advance of Publication cash price of 35 cents, postpaid.

ADVERTISING

Whitefield Chadwick's musical creations for Walter Browne's imaginative drama, *Everywoman*; and Lehman Engel's atmospheric music for Shakespeare's immortal *Hamlet*. One of the greatest of these is *Hamlet*, which is that which Edward Grieg provided for the notable *Peer Gynt* by Henrik Ibsen. It is music which immeasurably heightens the mood of the play, and of the music which is an example of the most brilliant of the musical achievements of the twentieth century.

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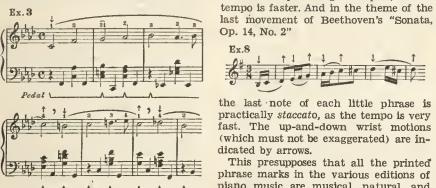
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Punctuation Enhances Musical Beauty

(Continued from Page 618)

singing tone, fingers close to the keys. For instance, apply this to the second section of Chopin's *Impromptu in A-flat*, Op. 29.



At first practice the right hand alone in this manner. The melody begins with a long phrase, followed by a shorter one. The slurs indicate the phrases. We have indicated the down-comes of the melody on the first note of each phrase, as the tempo is faster. And in the theme of Beethoven's *Sonata, Op. 14, No. 2*:

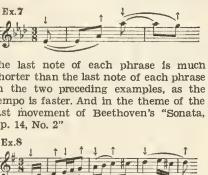


Do the same in the sixth bar between C and D-flat thus:



Go on through the entire section, applying this procedure, making graceful separations at the points where it is felt that the phrases hang together in "whirls," thus producing a coherent "whole." Later add the left-hand part, which also should be played with close touch. Then add shading and pedal. Although in this section of the *Impromptu* we apply *legato* or *sympathetic resonance* to all the tones that the sound of one harmony is connected with the sound of the next harmony), do not forget—phrasing will "sound through" the pedal. Even through the liquid sound of the pedal we can hear the separation. So do not think that where commas, semicolons, and periods are concerned, punctuation is not important, and expressive—as it should be, also intelligent,—as it also should be.

In the fourth Variation from the first movement of Beethoven's *Sonata, Op. 29*:



the last note of each phrase is much shorter than the last note of each phrase in the two preceding examples, as the tempo is faster. And in the theme of the last movement of Beethoven's *Sonata*, Op. 14, No. 2:



the last note of each little phrase is practically staccato, as the tempo is very fast. The up-and-down wrist motions (which must not be exaggerated) are indicated by arrows.

This presupposes that all the printed piano marks are musical, natural, and tasteful. Unfortunately, that is not the case. Although some editions contain excellent fingerings and fine expression and phrasing marks, many editions (particularly those of the classics) give many places the same set of standardized piano marks. A good, musically piano teacher will correct such unmusical marks in the pupil's copy, and the pupil should then follow the corrections.

Every young piano student should study and practice every piece separately. At first practice slowly and without pedal for a week or ten days, emphasizing correct notes, correct rhythm, good tone, and proper fingering. Then study the contour of each phrase. Try to find the curve (one-point or points) of each phrase. First play the first note, record the phrase leads to or near away from and thus introduce the shading and coloring into the piece. Then add the pedal. As you gradually increase the speed and feel the rhythmic swing of the piece, you finally put your whole soul into the performance, giving a real interpretation. But during this entire process, from the very beginning, attend to your "punctuation," observe the "commas, semicolons, and periods" in your music, and your performance will not only be emotional and expressive—as it should be—but also intelligent,—as it also should be.

Wagner on Records

(Continued from Page 622)

essentially classical character is submerged. Here Rachmaninoff's harmonic texture destroys in part the rhythmic vitality of the original, and his performance with its extended ritards—not specified in Brahms' score—gives a character to the music which does not belong. However, the playing of the pianist is technically secure and totally admirable. As a momento of the pianist, this disc will undoubtedly appeal to his many admirers, although we suspect that he would prefer to leave this arrangement, themselves.

Of the seven movements to the works, Rachmaninoff has selected only three for his transcription—the *Prelude*, the *Gavotte en Rondeau*, and the final *Gigue*. Shorten the F in the second bar, and separate it from the A-flat. And so on through the whole melody.

This treatment should be applied conscientiously to all the thousands of *legato*-themes in music. So, for instance, in the second theme of Chopin's *Fantaisie-Imromptu*:



shorten the F in the second bar, and separate it from the A-flat. And so on through the whole melody.

Are Two Pianos an Advantage in the Studio?

(Continued from Page 636)

his life constantly refreshed by that stimulating intercourse!

Lest you think that my remarks thus far may be intended as a sales-talk to promote the sale of pianos, I hasten to remind you that there will be practically no piano available, except to students, for the duration. And I am constrained to call the attention of those teachers who have achieved all their fine results with but one piano, to the fact that, after all, two pianos are better on two planes than one on one. And all that needs to be done in the way of technical development and musical understanding can be accomplished by the teacher and student at one instrument.

It is only too true that we cannot make outstanding musical gains of more than 10 percent in the percentage of our students. Every teacher, however successful, may appear to be, has to cope with what Ernest Hutcheson calls the "Hank and Vile" of his class. But we can help each one to a higher appreciation of the finer things, teach every one the unescapable relationship of cause and effect, and "hitch his wagon to the star" of orderly procedure.

We can best accomplish these things by an ever amiable approach. The forbearance of a leader who says, "Come, let us do this together," gets better results than the attitude of an oppressive boss, provided there is no change in the matter of standards, and that the teacher never loses his sense of proportion or his sense of humor.

Tact is an important asset in the teacher's equipment. The father's reply to his son's inquiry as to what is meant by the term "diplomatic phraseology," is to the point: "Well," said he, "if a young man declared to his girl friend, 'The sun stands still as I gaze into your countenance,' that would be diplomatic phraseology, and would have quite a different effect than if he said: 'Your face would stop a clock!'"

But the sun does not stand still, for Time Marches On, and we must keep abreast of it and use every means available to lead our pupils into higher realms of achievement; whether we use one or more teachers is of little account. If we are really creating in our pupils a more sensitive comprehension of the beautiful, and a richer understanding of the splendid opportunities and possibilities of life.

Masterpieces have never been produced by men who had no masters. Beethoven achieved his great creations because of Haydn and Mozart, and Schumann said of Bach: "He is my father-confessor to whom I go with bowed head in reverence for his blessing, and at night with contrite heart for absolution and benediction."

Another advantage of a second piano is that it provides many a teacher with opportunities for keeping up his own playing when a heavy teaching schedule would otherwise crowd out his personal work at the keyboard. This has been true in my own case. After ten hours of teaching there is little physical or nerve energy left for repertoire practice, and although I have done no practicing for a great many years, my technical command is sufficient to enable me to illustrate any phase of technique in my repertoire for my pupils. The fact that I kept up my own practice and study long past middle life, acquainting myself with every new presentation in the onward march of musical evolution, kept my ears and mind open for all that was going on in other cultural fields as well. Thus too, anyone who keeps in sympathetic touch with young people will find

WILLIAM STRASSER, composer, conductor, editor, teacher, died on July 6, on Long Island, New York. Born in Hungary, in 1875, Mr. Strasser studied under Gruber, Fuchs, Bruckner, and Dvorak. He conducted opera in Bucharest, Mantua, Venice, and Petrograd. Mr. Strasser was assistant to Rimsky-Korsakoff and Massenet.

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*One of a series of events in the lives of immortal composers, painted for the Magnavox collection by Walter Richards

How music entered George Gershwin's life

GEORGE GERSHWIN'S introduction to good music came when he was six years old. "I stood in a penny arcade listening to an automatic piano leaping through Rubinstein's *Melody in F*. The peculiar jumps in the music held me rooted. To this very day I can't hear the tune without picturing myself in the arcade, standing there barefoot and in overalls, drinking it all in avidly."

To hear George Gershwin's music is to know that he grew up on the sidewalks of New York. He did his composing atop Fifth Avenue buses—on railroad trains—in rooms crowded with

chattering friends. "I frequently hear music," he wrote, "in the very heart of noise."

Although George's formal training in music was slight, his first success, *La La Lucile*, opened on Broadway when he was only twenty-one years old. In 1924—in his twenty-sixth year—he graduated from Tin-Pan Alley to Carnegie Hall by composing *Rhapsody in Blue*. It brought him a million dollars in royalties—and highest praise from serious critics the world over.

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